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ENDORSEMENTS: OUR COMPLETE GUIDE TO THE JUNE 2014 ELECTION

Campos for Assembly, Brown for Governor, and Yes on Prop. B to let voters help shape the city's edge. PAGE 8

TWO VIEWS

OF THE

WATERFRONT

PAGE 12

TONG'S A LOT!

Brit DJ legend takes on EDM divide P24

OPENING UP

Sara Shelton Mann's new dance work P31

THE SHINING

Oakland rapper J.Stalin on his new release P23

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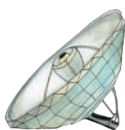


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AIRBNB REG SHIT SHOW

Last year, when we at the Guardian were the only ones shouting about Airbnb's tax evasion and illegal short-term rentals, it was a lonely struggle. Then other journalists caught onto the story, Sup. David Chiu introduced his regulatory legislation a couple weeks ago, and the issue began to heat up. This week it all became a full-blown shit show, with rival rallies at City Hall on April 29. Opponents of the legislation are threatening a fall ballot measure that would reinforce the short-term rental ban in residential areas and give rewards to people who rat out their Airbnb-using neighbors. Perhaps we should be careful what we wish for.

ANOTHER ONE BITES THE DUST

The Attic, the dank 24th Street dive bar known for its decrepit vinyl booths, a pervasive questionable smell, and, somehow, boatloads of charm, closed its doors for good last week. Those in the know say owner

Roger Howell (a former owner of Mad Dog in the Fog) will be using his liquor license at the schmancy new Gashead Tavern on Mission. No word yet on whether there will be DJs at that establishment who play nothing but the Clash if you ask them, or bartenders who give you endless bowls of Goldfish crackers, or a welcoming gang of hard-drinking regulars who cheer when you find your phone still at the bar after leaving it there the night before. RIP.

TECH HEAD GOES FREE

San Francisco-based RaidumOne CEO Gurbaksh Chahal allegedly beat his girlfriend 117 times, but the man will not go to jail. A jury found Chahal guilty of misdemeanor violence and battery charges, and will serve three years probation, spend 52 weeks in a domestic violence program and perform 25 hours of community service. The court through out video evidence of the incident that police had seized from Chahal's home as inadmissible. Chahal wrote on his blog, "This was all overblown drama because it generates huge volumes of page views for the media given what I have accomplished in the valley." He then invoked the "American Dream" and lamented the cost to his soon-to-go-public company. Silicon Valley doesn't have an entitlement problem. Nope.



ONE FOR THE BOOKS

Polish your reading glasses: Sat/3 marks the first ever **California Bookstore Day**, a party featuring readings, author and artist appearances, and one-day-only, limited-edition book releases, taking place simultaneously at some 90 bookstores up and down the state. It's modeled on the mega-successful Record Store Day, natch. A dozen bookstores in San Francisco have signed on, including Green Apple, City Lights, Booksmith, Books Inc., and Borderlands. Check www.cabookstoreday.com to find the celebration closest to you. Because hey, what kind of party has Amazon thrown for you lately?

NOW READ THESE

The 2014 **Northern California Independent Book Awards** were announced last week, and must-read winners include Anthony Marra's *A Constellation of Vital Phenomena* (fiction), George Albon's *Fire Break* (poetry), Mary Roach's *Gulp: Adventures on the Alimentary Canal* (nonfiction), Amy Stewart's *The Drunken Botanist* (food writing) and *Al Capone Does My Homework* by Gennifer Choldenko (middle-grade readers). The NCIBA winners were determined by a coalition of independent bookstores, see more at www.nciba.com

MANY HAPPY RETURNS

It's alive! The **UC Theatre** — the 1,460-seat Berkeley landmark, once beloved for its killer repertory film programming, but closed since 2001 — will undergo an eight-month renovation starting this summer and re-open as a nonprofit live music venue in 2015. According to a press release sent out by its new directors, Berkeley Music Group, the venue will present "approximately 75 to 100 shows a year, featuring a culturally diverse range of local, national, and international artists performing music genres ranging from Americana to zydeco and everything in between." Located just two blocks from the Downtown Berkeley BART station, it will feature both touring and local bands and musicians, as well as comedy shows, a speaker series, and (yesss!) film screenings. Bonus: a full-service restaurant and bar, too. Bookmark www.theuc theatre.org to stay posted on the latest.



FLAPPING FANCY

The Guardian's Roaring '20s-themed "Feathers and Fedoras" party last Friday at the de Young Museum drew a huge crowd of vintage-lovers. Trio Zincalo performed old-time favorites and gypsy jazz, the flapper-attired Decobelles dance troupe did a mean Charleston, and the de Young's dazzling "Georgia O'Keeffe and Lake George" exhibit provided a perfect artistic backdrop.



GLOBAL ECO-ACTIVISTS HONORED

Six **Goldman Environmental Prizes** were awarded this week in San Francisco. The prestigious awards were given to Desmond D'Sa of South Africa, who organized a campaign to shut down a toxic waste dump; Ramesh Agrawal of India, who led disenfranchised communities in a successful effort to seek information on industrial activities and shut down a proposed coal mine; Suren Gazaryan of Russia, who helped expose the illegal use of federally protected forestland; Rudi Putra of Indonesia, who is targeting palm oil plantations that have triggered massive deforestation; Helen Slottje of New York, who provided pro-bono legal assistance to help pass bans on fracking; and Ruth Buendía Mestoquiari who led indigenous people of Peru in a fight against large-scale dams that would have displaced them.



WESTERN HIPNESS

Missionites and other east-side San Franciscans are always bashing the Outer Richmond and the Outer Sunset. Dubbed the Outerlands, it's too foggy, too far, too quiet, or too-blah to make the visit worthwhile. You know what? The Outerlands doesn't need you anymore, Mission! They've got a **brand new parklet** at Simple Pleasures Cafe on 35th avenue. Soon they'll have overpriced coffee, Google buses, and white-washed ethnic food too! Avenues, represent.



SNAPSHOT: WHEEL

PHOTO BY @WEAREA2B

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "streets," in honor of our upcoming Streets Issue.

CLIPPERS OWNER RACISM

How did people react to the racist comments allegedly made by Los Angeles Clippers owner Don Sterling?

President Barack Obama: "When ignorant folks want to advertise their ignorance, you don't really have to do anything, you just let 'em talk."



Clippers players: Removed their warmup shirts in a silent protest so that Clippers team logos would not be displayed.



Magic Johnson: "He shouldn't own a team any more. And he should stand up and say, 'I don't want to own a team any more.'"

Snoop Dogg (in an online video addressing Sterling directly): "Fuck you, your mama, and everything connected to you, you racist piece of shit."

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Bayview/Dogpatch Sunday Streets

May 4, 2014 11 a.m. to 4 p.m.

Sunday Streets creates miles of car-free streets for people to get out and be active in diverse San Francisco neighborhoods. For a full list of activities taking place at the Tenderloin Sunday Streets, visit SundayStreetsSF.com/event-information.



Did you know Sunday Streets is a volunteer driven event? The event would not be possible without the hundreds of volunteers who make Sunday Streets possible each year. Learn more or sign up at: SundayStreetsSF.com/volunteer

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Photo by Henrik kam

Don't police the pot docs

BY AHIMSA PORTER SUMCHAI

OPINION Senate Bill 1262 was introduced in the California Senate on Feb. 21 by veteran legislator Lou Correa. It is a medical marijuana bill designed to regulate physicians, dispensaries, and cultivation sites via rigid government oversight. Sponsored by the California Police Chiefs Association, SB 1262 promises to “provide a clear road map for the responsible implementation of Proposition 215 in California since voters approved it in 1996.”

The Compassionate Use Act of 1996, which created Health & Safety Code 11362.5, ensures that seriously ill Californians have the right to obtain and use marijuana for medical purposes when the use is deemed appropriate and recommended by a physician.

As a licensed physician with a registered medical practice in San Francisco, I have reviewed the wording of SB 1262. The bill is highly punitive, clearly seeking to punish doctors who recommend medical marijuana (MM). SB 1262 concerns me most because it duplicates and violates existing state and federal statutes that clarify physicians' role in recommending MM.

In the 2002 case *Conant v. McCaffrey*, the federal government was enjoined by the US District Court in San Francisco from punishing physicians for recommending MM. That ruling affirms physicians' First Amendment right to make recommendations.

SB 1262 requires the Medical Board of California to audit any physician who recommends MM more than 100 times a year. On April 2, the US Supreme Court struck down limits on federal campaign donations under the auspices of First Amendment free speech rights. Thus, a SCOTUS precedent was set that can be legally interpreted to defend a physician's free speech right to authorize as many patients to use MM as deemed medically necessary.

SB 1262 establishes requirements for prescribing and record-keeping for physicians who recommend MM in a bill sponsored by law enforcement officials who lack medical or relevant education training. Guidelines and accepted standards for recommending MM were developed by licensed California physicians and adopted by the MBC on May 7, 2004.

SB 1262 violates the California law that protects the privacy of patient medical information — The Confidentiality of Medical

Information Act — as well as federal law protecting health information, by mandating physicians report all MM recommendations along with private patient records. The Health Insurance Portability and Accountability Act (HIPAA) requires patient authorization for disclosure of patient health information. HIPAA is a federal regulation, and MBC has no authority to evaluate HIPAA violations.

SB 1262 mandates a training and certification requirement for any doctor who recommends MM, with a \$5,000 fine for noncompliance. I support SB 1262's efforts to establish standards for quality assurance and testing of marijuana cultivated for medical use, but even that section duplicates guideline-developed and adopted by the Attorney General's Office in 2008.

Physicians are capable of regulating their practice standards without law enforcement oversight and SB1262 is opposed by the California Medical Association, which issued guidelines for physicians recommending MM in 2004, which includes proper record-keeping and annual examinations.

“Medical marijuana evaluation clinics are engaged in the practice of medicine, and physicians are responsible for their patients,” that 20-page Digest for Medical Marijuana Clinics affirms.

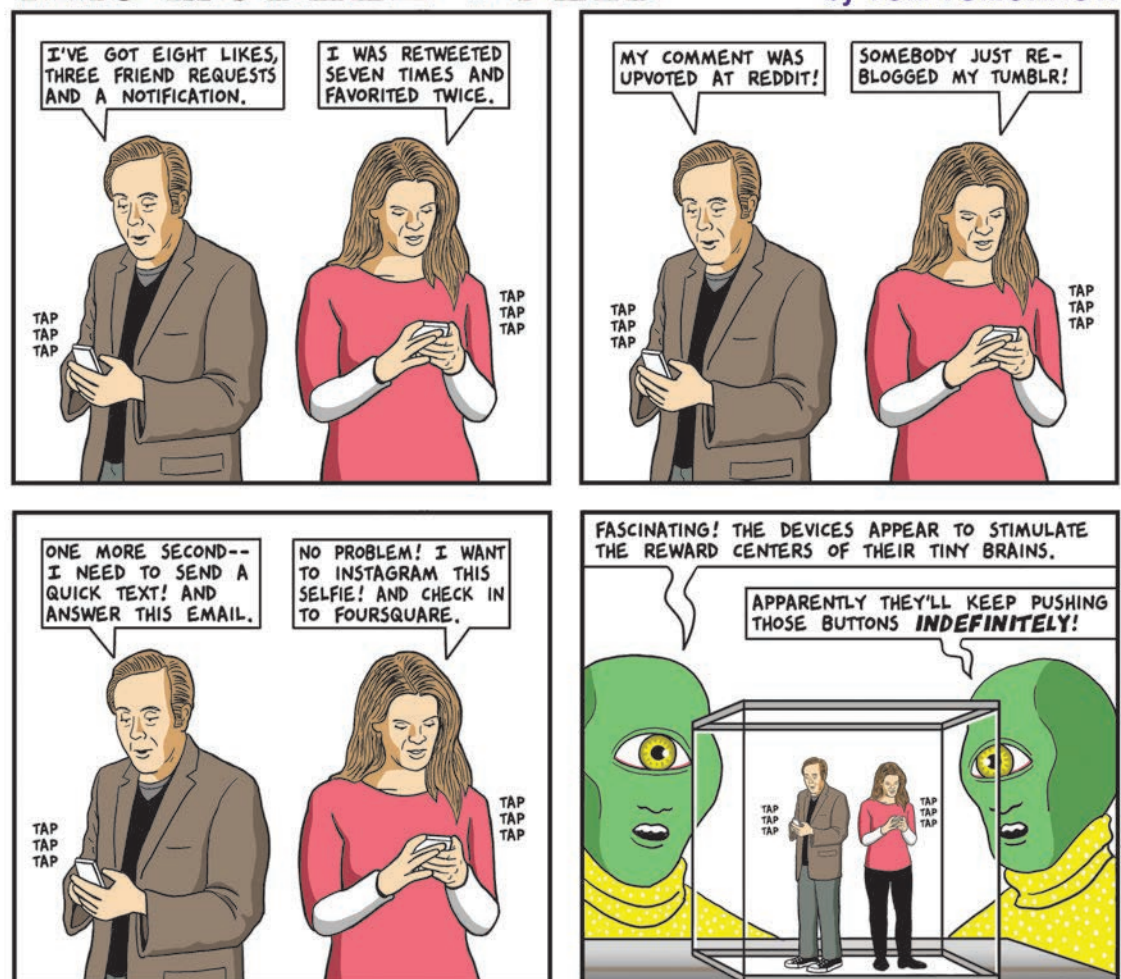
Marijuana remains listed in Schedule 1 of the federal Controlled Substances Act and has no accepted medical use. The lack of dose response curve research conducted in large population-controlled trials coupled with the lack of standardized cannabinoid profiling, potency, pesticide, and microbiological testing make it difficult for the physician to offer dosing recommendations for MM short of the adage “start low, go slow.”

The American Public Health Association, American Academy of HIV Medicine, and many other medical institutions join Americans for Safe Access — the largest member-based marijuana advocacy organization in the country — in promoting safe and legal access to MM for therapeutic uses and research. Polling shows Americans of all political stripes support medical marijuana, and SB 1262 would be a step backward that the public doesn't want to take. **SFBG**

Ahimsa Porter Sumchai is a physician and former District 10 supervisorial candidate.

THIS MODERN WORLD

by TOM TOMORROW



The future of Piers 30-32

EDITORIAL It was good news for San Francisco when the Golden State Warriors withdrew a proposal to build a new arena on Piers 30-32 and to instead build it on private land in Mission Bay, sparing city residents a costly and divisive fight sullied by millions of dollars in political advocacy and propaganda.

The new location near the intersection of 16th and Third streets is still close enough to the water to provide picturesque images for network television, but without sparking concerns about the city's stewardship of coastal land held in trust for the people of California. The new site will have better public access once the Central Subway is completed, and it could help encourage the teardown of Interstate 280 and its conversion into a multi-modal boulevard like Octavia, a good idea the city is now studying.

Best of all, this provides a golden opportunity for the city

and the Port of San Francisco to launch a truly public process for how to use Pier 30-32, the largest remaining open stretch of the central waterfront, as well as the adjacent Seawall Lot 330. Rather than simply reacting to big ideas hatched behind closed doors, the public could take part in a truly democratic process to proactively shape this high-profile public property.

Admittedly, there are challenges to overcome, starting with the high cost of demolishing these aging piers, so it's likely that the valuable Seawall Lot 330 will be part of the equation, with its pure profit potential used to help pay for whatever happens to the piers. But how that balancing act is done would be for the public to decide.

Should we open up that stretch of waterfront by not replacing the piers, or replacing it with a much smaller pier? Could it become an artificial wetland that is both pretty and ecologically

beneficial in an era of rising seas? Would we accept a luxury condo tower on the seawall lot to help pay for this new open space? Or maybe the city would want to float a bond and seek grants to help remove this bay fill and keep the seawall lot to a more limited and public-interest use?

These are the kinds of honest and direct questions San Francisco should be asking its citizens. The waterfront is an invaluable resource, and it shouldn't be treated as merely a liability because the Port needs money. The same goes for Seawall Lot 351 that was part of the 8 Washington project that voters rejected, as well as Seawall Lot 337 that is part of the Giants proposal at Pier 48.

The views of the people of San Francisco shouldn't be afterthought to be avoided, as opponents of Proposition B seem to believe, but a creative resource that could help shape the San Francisco of tomorrow. **SFBG**

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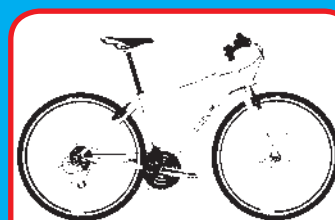
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Guardian endorsements

Campos for Assembly, Yes on Props. B and 42, re-elect Gov. Jerry Brown — our recommendations for the June 2014 primary election

GOVERNOR JERRY BROWN

There is much for progressives to criticize in Jerry Brown's latest stint as governor of California. He has stubbornly resisted complying with federal court orders to substantially reduce the state's prison population, as well as shielding the system from needed journalistic scrutiny and reforms of solitary confinement policies that amount to torture. Brown has also refused to ban or limit fracking in California, despite the danger it poses to groundwater and climate change, irritating environmentalists and fellow Democrats. Even Brown's great accomplishment of winning passage for the Prop. 30 tax package, which eased the state back from financial collapse, sunsets too early and shouldn't have included a regressive sales tax increase. Much more needs to be done to address growing wealth disparities and restore economic and educational opportunity for all Californians.

For these reasons and others, it's tempting to endorse one of Brown's progressive challenges: Green Party candidate Luis Rodriguez or Peace and Freedom Party candidate Cindy Sheehan (see "Left out," April 23). We were particularly impressed by Rodriguez, an inspiring leader who is seeking to bring more Latinos and other marginalized constituencies into the progressive

fold, a goal we share and want to support however we can.

But on balance, we decided to give Brown our endorsement in recognition of his role in quickly turning around this troubled state after the disastrous administration of Arnold Schwarzenegger — and in the hope that his strong leadership will lead to even greater improvement over his next term. While we don't agree with all of his stands, we admire the courage, independence, and vision that Brown brings to this important office. Whether he is supporting the California High-Speed Rail Project against various attacks, calling for state residents to live in greater harmony with the natural world during the current drought, or refusing to shrink from the challenges posed by global warming, Jerry Brown is the leader that California needs at this critical time.

LIEUTENANT GOVERNOR GAVIN NEWSOM

Gavin Newsom was mayor of San Francisco before he ascended to the position of Lieutenant Governor, and we at the Bay Guardian had a strained relationship with his administration, to put it mildly. We disagreed with his fiscally conservative policies and tendency to align himself with corporate power brokers over neighborhood coalitions. As lieutenant governor, Newsom is tasked with little — besides stepping into the role of governor, should he be called upon to do so — but has nevertheless made some worthwhile contributions.

Consider his stance on drug policy reform: "Once and for all, it's time we realize that the war on drugs is

nothing more than a war on communities of color and on the poor," he recently told a crowd at the Democratic Party convention in Los Angeles. "It is fundamentally time for drug policies that recognize and respect the full dignity of human beings. We can't wait." In his capacity as a member of the UC Board of Regents, Newsom recently voted against a higher executive compensation package for a top-level administrator, breaking from the pack to align with financially pinched university students. In Sacramento, Newsom seems to come off as more "San Francisco" than in his mayoral days, and we're endorsing him against a weak field of challengers.

SECRETARY OF STATE DEREK CRESSMAN

Although the latest Field Poll shows that he has only single-digit support and is unlikely to make the November runoff, we're endorsing Derek Cressman for Secretary of State. As a longtime advocate for removing the cor-

rupting influence of money from politics through his work with Common Cause, Cressman has identified campaign finance reform as the important first step toward making the political system more responsive to people's needs. As Secretary of State, Cressman would be in a position to ensure greater transparency in our political system.

We also like Alex Padilla, a liberal Democrat who has been an effective member of the California Senate. We'll be happy to endorse Padilla in November if he ends up in a runoff with Republican Pete Peterson, as the current polling seems to indicate is likely. But for now, we're endorsing Cressman — and the idea that campaign finance reform needs to be a top issue in a state and country that are letting wealthy individuals and corporations have disproportionate influence over what is supposed to be a democracy.

CONTROLLER BETTY YEE

The pay-to-play politics of Leland Yee and two other California Democrats has smeared the Assembly. Amid the growls of impropriety, a report by the Center for Investigative Reporting has painted Speaker of the Assembly John Perez, a leading candidate for Controller, with a similar brush. CIR revealed Perez raised money from special interest groups to charities his lover favored, a lover later sued for racketeering and fraud.

Betty Yee represents an opportunity for a fresh start. On the state's Board of Equalization she turned down cam-

paign donations from tobacco interests, a possible conflict of interest. She also fought for tax equity between same-sex couples. The Controller is tasked with keeping watch on and disbursing state funds, a position we trust much more to Yee's careful approach than Perez's questionable history. Vote for Yee.

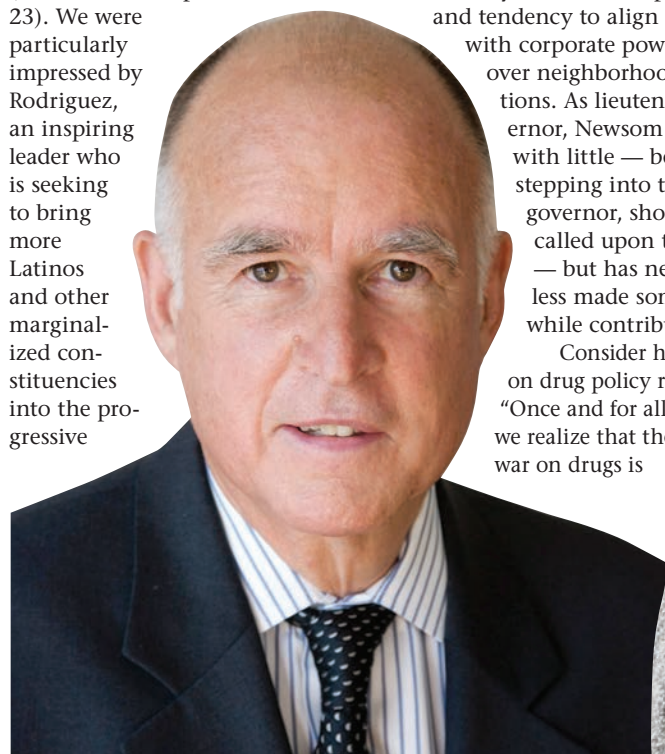
TREASURER JOHN CHIANG

While serving as California's elected Controller, John Chiang displayed his courage and independence by refusing to sign off on budgetary tricks used by then-Gov. Arnold Schwarzenegger and some legislative leaders, insisting on a level of honesty that protected current and future Californians. During those difficult years — as California teetered on the brink of bankruptcy, paralyzed by partisan brinksmanship each budget season, written off as a failed state by the national media — Chiang and retiring Treasurer Bill Lockyer were somehow able to keep the state functioning and paying its bills.

While many politicians claim they'll help balance the budget by identifying waste and corruption, Chiang actually did so, identifying \$6 billion by his estimate that was made available for more productive purposes. Now, Chiang wants to continue bringing fiscal stability to this volatile state and he has our support.

ATTORNEY GENERAL KAMALA HARRIS

Kamala Harris has kept the promise she made four years ago to bring San Francisco values into the Attorney General's Office, focusing on the interests of everyday Californians over powerful vested interests. That includes strengthening consumer and privacy protections, pushing social programs to



reduce criminal recidivism rather than the tough-on-crime approach that has ballooned our prison population, reaching an \$18 billion settlement with the big banks and mortgage lenders to help keep people in their homes, and helping to implement the Affordable Care Act and the legalization of same-sex marriage in the state.

Harris has maintained her opposition to the death penalty even though that has hurt her in the statewide race, and she brings to the office an important perspective as the first woman and first African American ever to serve as the state's top law enforcement officer. While there is much more work to be done in countering the power of wealthy individuals and corporations and giving the average Californian a stronger voice in our legal system, Harris has our support.

INSURANCE COMMISSIONER DAVE JONES

We've been following Dave Jones's legislative career since his days on the Sacramento City Council and through his terms in the California Legislature, and we've always appreciated his autonomy and progressive values. He launched into his role as Insurance Commissioner four years ago with an emergency regulation requiring health insurance companies to use no more than 20 percent of premiums on profits and administrative costs, and he has continued to do what he can to hold down health insurance rates, including implementing the various components of the Affordable Care Act.

More recently, Jones held hearings looking at whether Uber, Lyft, and other transportation network companies are adequately insured to protect both their drivers and the general public, concluding that these companies need to self-insure or otherwise expand the coverage over their business. It was a bold and important move to regulate a wealthy and prosperous new industry. Jones deserves credit for taking on the issue and he has earned our endorsement.

SUPERINTENDENT OF SCHOOLS TOM TORLAKSON

This race is a critical one, as incumbent Tom Torlakson faces a strong challenge from the charter school cheerleader Marshall Tuck. An investment banker and Harvard alum, Tuck is backed by

well-heeled business and technology interests pushing for the privatization of our schools. Tech and entertainment companies are pushing charter schools heavily as they wait in the wings for lucrative education supply contracts, for which charter schools may open the doors. And don't let *Waiting for Superman* fool you, charter schools' successful test score numbers are often achieved by pushing out underperforming special needs and economically disadvantaged students.

As national education advocate Diane Ravitch wrote in her blog, "If Tuck wins, the privatization movement will gain a major stronghold." California ranks 48th in the nation in education spending, a situation we can thank Prop. 13 for. We'd like to see Torlakson advocate for more K-12 school dollars, but for now, he's the best choice.

BOARD OF EQUALIZATION FIONA MA

Fiona Ma was never our favorite member of the San Francisco Board of Supervisors, and in the California Legislature, she has seemed more interested in party politics and leadership than moving legislation that is important to San Francisco. There are a few exceptions, such as her attempts last year to require more employers to offer paid sick days and to limit prescription drug co-payments. But she also notoriously tried to ban raves at public venues in 2010, a reactionary bill that was rejected as overly broad.

But the California Board of Equalization might just be a better fit for Ma than the Legislature. She's a certified public accountant and would bring that financial expertise to the state's main taxing body, and we hope she continues

CONTINUES ON
PAGE 10 >>



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BOARD OF EQUALIZATION: FIONA MA CONT>>

in the tradition of her BOE predecessor Betty Yee in ensuring the state remains fair but tough in how it collects taxes.

ASSEMBLY, DISTRICT 12 DAVID CAMPOS

The race to replace progressive hero Tom Ammiano in the California Assembly is helping to define this important political moment in San Francisco. It's a contest between the pragmatic neoliberal politics of Board of Supervisors President David Chiu and the populist progressive politics of Sup. David Campos, whom Ammiano endorsed to succeed him.

It's a fight for the soul of San Francisco, a struggle to define the values we want to project into the world, and, for us at the Bay Guardian, the choice is clear. David Campos is the candidate that we trust to uphold San Francisco's progressive values in a state that desperately needs that principled influence.

Chiu emphasizes how the two candidates have agreed on about 98 percent of their votes, and he argues that his effectiveness at moving big legislation and forging compromises makes him the most qualified to represent us in Sacramento. Indeed, Chiu is a skilled legislator with a sharp mind, and if "getting things done" — the prime directive espoused by both Chiu and Mayor Ed Lee — was our main criterion, he would probably get our endorsement.

But when you look at the agenda that Chiu and his allies at City Hall have pursued since he came to power — elected as a progressive before pivoting to become a pro-business moderate — we wish that he had been a little less effective. The landlords, tech titans, Realtors, and Chamber of Commerce have been calling the shots in this city, overheating the local economy in a way that has caused rapid displacement and gentrification.

"Effective for whom? That's what's important," Campos told us during his endorsement interview, noting that, "Most people in San Francisco have been left behind and out of that prosperity."

Campos has been a clear and consistent supporter of tenants, workers, immigrants, small businesses, environmentalists — the vast majority of San Franciscans, despite their lack of power in City Hall. Chiu will sometimes do right by

these groups, but usually only after being pushed to do so by grassroots organizing and lobbying efforts.

Campos correctly points out that such lobbying is more difficult in Sacramento, with its higher stakes and wider range of competing interests, than it is on the local level. Chiu's focus on always trying to find a compromise often plays into the hands of wealthy interests, who sometimes just need to be fought and stopped.

We have faith in Campos and his progressive values, and we believe he will skillfully carry on the work of Ammiano — who is both an uncompromising progressive and an effective legislator — in representing San Francisco's values in Sacramento.

ASSEMBLY, DISTRICT 13 PHIL TING

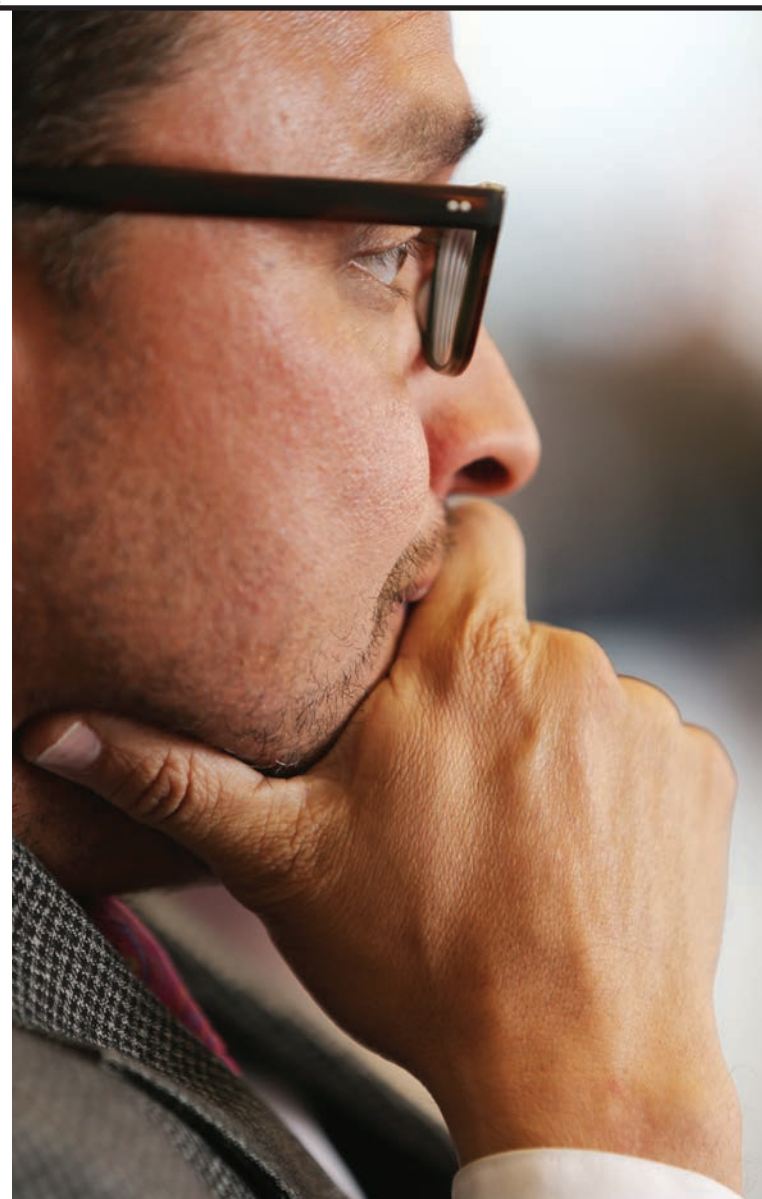
Incumbent Phil Ting doesn't have any challengers in this election, but he probably would have won our support anyway. After proving himself as San Francisco's Assessor, taking a strong stance against corporate landowners and even the Catholic Church on property assessments, Ting won a tough race against conservative businessman Michael Breyer to win his Assembly seat.

Since then, he's been a reliable vote for legislation supported by most San Franciscans, and he's sponsoring some good bills that break new ground, including his current AB 1193, which would make it easier to build cycletracks, or bike lanes physically separated from cars, all over the state. He also called a much-needed Assembly committee hearing in November calling out BART for its lax safety culture, and we hope he continues to push for reforms at that agency.

PROPOSITION 41 YES

Over a decade ago, Californians voted to use hundreds of millions of our dollars to create the CalVet Home and Farm Loan Program to help veterans purchase housing. But a reduction in federal home loan dollars, the housing crisis, and a plummeting economy hurt the program.

Prop. 41 would repurpose \$600 million of those bond funds and raise new money to create affordable housing rental units for some of California's 15,000 homeless veterans. This would cost Californians \$50 million a year, which, as proponents remind us, is one-tenth of 1 percent of the state



budget. Why let hundreds of millions of dollars languish unused? We need to reprioritize this money to make good on our unfulfilled promises to homeless veterans.

PROPOSITION 42 YES

This one's important. Last year, Gov. Jerry Brown sought to gut the California Public Records Act by making it optional for government agencies to comply with many of the requirements built into this important transparency law. The CPRA and the Ralph M. Brown Act require government agencies to make records of their activities available for public scrutiny, and to provide for adequate notice of public meetings. Had the bill weakening these laws not been defeated, it would have removed an important defense against shadowy government dealings, leaving ordinary citizens and journalists in the dark.

Prop. 42 is a bid to eliminate any future threats against

California's important government transparency laws, by expressly requiring local government agencies — including cities, counties, and school districts — to comply with all aspects of the CPRA and the Brown Act. It also seeks to prevent local agencies from denying public records requests based on cost, by eliminating the state's responsibility to reimburse local agencies for cost compliance (the state has repeatedly failed to do so, and local bureaucracies have used this as an excuse not to comply).

SF'S PROPOSITION A YES

Prop. A is a \$400 million general obligation bond measure that would cover seismic retrofits and improvements to the city's emergency infrastructure, including upgrades to the city's Emergency Firefighting Water System, neighborhood police and fire stations, a new facility for the Medical Examiner, and seismically secure

new structures to house the police crime lab and motorcycle unit.

The Board of Supervisors voted unanimously to place Prop. A on the ballot, and a two-thirds majority vote is needed for it to pass. Given that San Franciscans can expect to be hit by a major earthquake in the years to come, upgrading emergency infrastructure, especially the high-pressure water system that will aid the Fire Department in the event of a major blaze, is a high priority.

SF'S PROPOSITION B YES

As we report in this issue (see "Two views of the waterfront"), San Francisco's waterfront is a valuable place targeted by some ambitious development schemes. That's a good thing, particularly given the need that the Port of San Francisco has for money to renovate or remove crumbling piers, but it needs to be carefully regulated to maximize public benefits and minimize private profit-taking.

Unfortunately, the Mayor's Office and its appointees at the Port of San Francisco have proven themselves unwilling to be tough negotiators on behalf of the people. That has caused deep-pocketed, politically connected developers to ignore the Waterfront Land Use Plan and propose projects that are out-of-scale for the waterfront, property that San Francisco is entrusted to manage for the benefit of all Californians.

All Prop. B does is require voter approval when projects exceed existing height limits. It doesn't kill those projects, it just forces developers to justify new towers on the waterfront by providing ample public benefits, restoring a balance that has been lost. San Francisco's waterfront is prime real estate, and there are only a few big parcels left that can be leveraged to meet the needs of the Port and the city. Requiring the biggest ones to be approved by voters is the best way to ensure the city — all its residents, not just the politicians and power brokers — is getting the best deals possible.

SF SUPERIOR COURT JUDGE DANIEL FLORES

Daniel Flores has an impressive list of endorsers, including the Democratic, Republican, and Green parties of San Francisco — a rare trifecta of political party support. But don't hold the GOP nod against Flores, who was raised in the Excelsior by parents who

emigrated from El Salvador and who interned with La Raza Centro Legal while going to McGeorge School of Law. And he did serve in the Marines for six years, which could explain the broad range of support for him.

Flores is a courtroom litigator with experience in big firms and his own practice, representing clients ranging from business people to tenants fighting against their landlords. Flores told us that he wants to ensure those without much money are treated fairly in court, an important goal we support. We also liked Kimberly Williams and hope she ends up on the bench someday, but in this race, Flores is the clear choice.

CONGRESS, DISTRICT 12 NANCY PELOSI

This was a hard decision for us this year. Everyone knows that Pelosi will win this race handily, but in past races we've endorsed third party challengers or even refused to endorse anyone more often than we've given Pelosi our support. While Pelosi gets vilified by conservatives as the quintessential

San Francisco liberal, she's actually way too moderate for our tastes.

Over her 21 years in Congress, she has presided over economic policies that have consolidated wealth in ever fewer hands and dismantled the social safety net, environmental policies that have ignored global warming and fed our over-reliance on the private automobile, and military policies that expanded the war machine and overreaching surveillance state, despite her insider's role on the House Intelligence Committee.

Three of her opponents — Democrat David Peterson, Green Barry Hermanson, and fiery local progressive activist Frank Lara of the Peace and Freedom Party — are all much better on the issues that we care about, and we urge our readers to consider voting for one of them if they just can't stomach casting a ballot for Pelosi. In particular, Hermanson has raised important criticisms of just how out of whack our federal budget priorities are. We also respect the work Lara has done on antiwar and transit justice issues in San Francisco, and we think he could have a bright political future.

But we've decided to endorse Pelosi in this election for one main reason: We want the Democrats to retake the House of Representatives this year and for Pelosi to once again become Speaker of the House. The Republican Party in this country, particularly the Tea Party loyalists in the House, is practicing a dangerous and disgusting brand of political extremism that needs to be stopped and repudiated. They would rather shut the government down or keep it hopelessly hobbled by low tax rates than help it become an effective tool for helping us address the urgent problems that our country faces. Pelosi and the Democrats aren't perfect, but at least they're reasonable grown-ups and we'd love to see what they'd do if they were returned to power. So Nancy Pelosi has our support in 2014.

CONGRESS, DISTRICT 13 BARBARA LEE

Barbara Lee has been one of our heroes since 2001, when she was the only member of Congress to vote against the Authorization for the Use of Military Force Against Terrorists, braving the flag-waving

nationalism that followed the 9/11 attacks on the World Trade Center and Pentagon to warn that such an overly broad declaration of war was dangerous to our national interests. She endured death threats and harsh condemnation for that principled stand, but she was both courageous and correct, with our military overreach still causing problems for this country, both practical and moral.

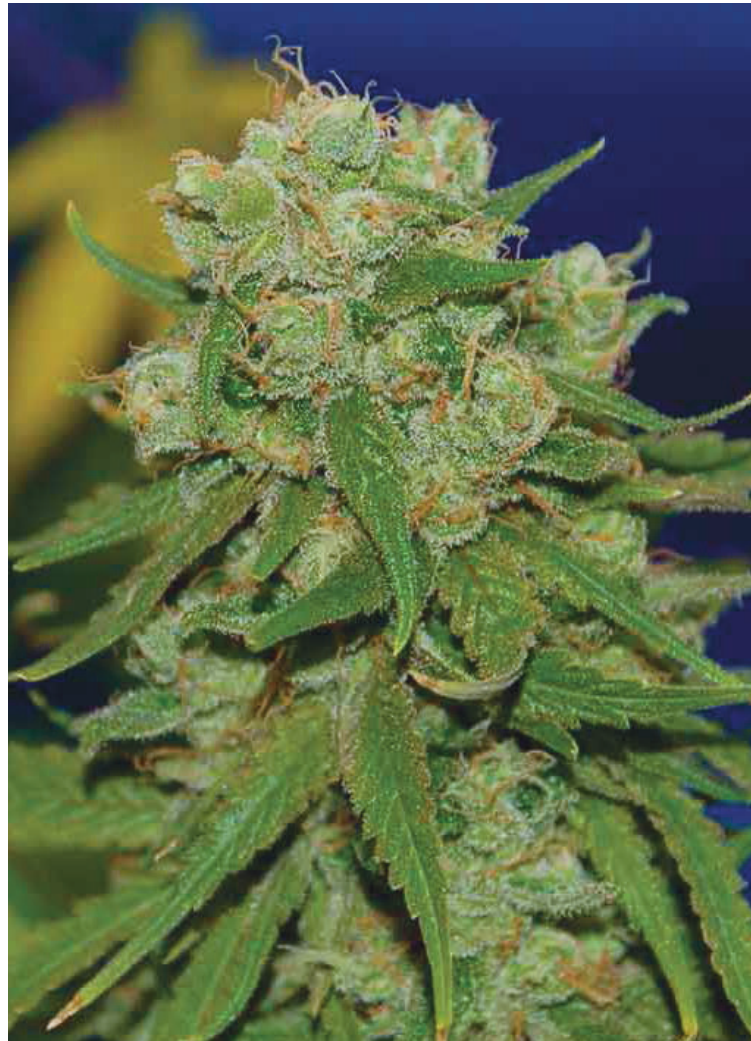
Lee has been a clear and consistent voice for progressive values in the Congress for 16 years, chairing both the Congressional Black Caucus and the Congressional Progressive Caucus, taking stands against capital punishment and the Iraq War, supporting access to abortions and tougher regulation of Wall Street, and generally representing Oakland and the greater Bay Area well in Washington DC. She has our enthusiastic support.

CONGRESS, DISTRICT 14 JACKIE SPEIER

Jackie Speier has given her life to public service — almost literally in 1978 when she was an aide to then-Rep. Leo Ryan and survived

the airstrip shootings that triggered the massacre at Jonestown — and she has earned our ongoing support. Speier has continued the consumer protection work she started in the California Legislature, sponsoring bills in Congress aimed at protecting online privacy. She has also been a strong advocate for increasing federal funding to public transit in the Bay Area, particularly to Muni and for the electrification of Caltrain, an important prelude to the California High-Speed Rail Project.

In the wake of the deadly natural gas explosion in San Bruno, Speier has pushed for tough penalties on Pacific Gas & Electric and expanded pipeline safety programs. She has been a strong advocate of women's issues, including highlighting the epidemic of sexual assault on college campuses and in the military, seeking greater protections, institutional accountability, and recourse for victims. More recently, Speier has become a key ally in the fight to save City College of San Francisco, taking on the federal accreditation process and seeking reforms. Speier is a courageous public servant who deserves your vote. **SFBG**



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BY REBECCA BOWE
rebecca@sfbg.com

NEWS The Golden State Warriors' announcement that its planned 18,000-seat basketball arena would be moved off the San Francisco waterfront was fresh in everyone's mind when former San Francisco Mayor Art Agnos visited the Bay Guardian office on April 23, and he was electrified by the win.

"I resent anyone suggesting that this is not a genuine people-powered victory — again," Agnos said. "Because that's what it was, bottom line."

The former mayor has traveled up and down the city in recent months promoting Proposition B, an initiative on the June 3 ballot that may well have cleared the Warriors Arena from its proposed waterfront perch at Piers 30-32 had the team not announced that it would be taking that step independently.

If it passes, Prop. B will require voter approval for any development project along city-owned waterfront property that exceeds height limits set by the Waterfront Land Use Plan approved in 1997. Such a rule would have squarely targeted the Warriors' proposal.

The sports arena had been slated for a 13-acre parcel a stone's throw from the Bay Bridge that is now a parking lot, where it would have hovered above the water like a floating spacecraft. Across the street, at a site known as Seawall Lot 330, the Warriors had proposed installing shops, parking, a condo tower, and a hotel.

Agnos and the backers of Prop. B hadn't anticipated the Warriors' announcement that its waterfront venue would be moved to private property, a 12-acre lot in Mission Bay purchased from tech giant Salesforce.com.

"We thought, because people at the top of this city's government told us so, they would prevail," Agnos said of Mayor Ed Lee and others championing the waterfront arena. "They didn't."

Agnos and his allies say it was the prospect of voters having to sign off on a proposal that was hatched behind closed doors that caused the Warriors to choose a more appropriate location.

"We helped them go to a different place where we now support what they're doing — because it makes more sense for this city, and for our bay, as well as our waterfront. That's what the issue is," Agnos told us. "The spin doctors had their ass handed to



Two views of the waterfront

Controversial developments proposed for Port of San Francisco property trigger public debate about who should control the city's valuable edge

'em ... had their ass handed to 'em, by a low-income group of allies, over their \$20,000–\$30,000, gold-plated contracts per month. And so now, they understand."

They understand that the waterfront of San Francisco is a battleground and the people are willing to fight to ensure the public interest trumps private profits.

PRECIOUS PARCELS

A historic map hanging in a corridor at the Port of San Francisco building, in a rehabbed terminal at Pier 1 along The Embarcadero, traces the original curve of a coastline that once separated the city from San Francisco Bay.

The existing waterfront juts out considerably from where its natural edge once fell, and today's urban landscape features a mix of entire neighborhoods, tall buildings, parks, restaurants, merchant corridors, and transport terminals, all perched atop fill covered by layers of concrete.

Its shipping days long gone, much of San Francisco's human-constructed waterfront now serves as a draw for visitors, the iconic subject of countless tourist photographs. But at other locations along the shoreline, vacant waterfront parcels are hotly contested land-use battlefronts.

"We're clearly in a period of significant controversy," the Port's

Special Project Manager Brad Benson told us. The Warriors Arena, Benson said, had been an opportunity for the Port to rehabilitate and generate revenue from Piers 30-32, which originated as two finger piers constructed in 1912, joined by a concrete slab in the 1950s.

Despite being in control of some of the most valuable real estate along the West Coast, the Port of San Francisco remains in a perpetual financial pinch, due to its need to fix up crumbling piers and aging infrastructure. The Port is governed by a Waterfront Land Use Plan, outlining possible uses for each parcel, and it also conducted a survey to identify properties that could be developed to help generate revenue.

"The Port has a big capital need," Benson said, noting that many of the "piers and buildings were beyond their useful life when they were transferred to the city" from the state in 1968. Facing nearly \$2 billion in capital needs, the Port's modus operandi is to seek out private developers to partner with on development projects for parcels under its ownership, in order to secure funding that would go toward backlogged improvements.

That didn't happen with the Warriors, however — the sports team approached the city out of the

blue, and the project quickly won the fervent backing of Mayor Lee, who has appointment power over the five-member commission that governs the Port. At one point, Lee even claimed that this flashy sports arena would be his "legacy project."

To longtime grassroots activists who are deeply involved in how land-use decisions are made on valuable waterfront parcels, it looked to be yet another example of what Prop. B supporter Jennifer Clary called "kneejerk development" — out of sync with carefully thought out shoreline planning efforts.

"The Port gets jerked around by every mayor," said Clary, president of San Francisco Tomorrow, part of the coalition backing Prop. B. "Every mayor comes up with some stupid project." She ticked off a list of failed waterfront developments (such as Mills Mall, proposed for Piers 27-31; and a 50-story U.S. Steel Building that would have towered over the Ferry Building), only to have them voted down or halted by grassroots neighborhood activists who viewed them as inappropriate designs fueled by greed and greased by political connections.

Behind the objection to Prop. B, Clary added, "is that the mayor will have to think a little more" before backing projects of this nature.

Whether opponents of the Warriors Arena plan looked at it and saw a traffic nightmare, an inappropriate use of public land, or a bad financial deal for a city needing to contend with ever-growing pressures on its critical infrastructure, members of the coalition that's backing Prop. B feared the public would have little sway when it came to the final decision-making. A bid to restore that balance, by arming voters with veto power under the law, was the impetus behind Prop. B.

City Hall has ignored the will of regular folks who collectively own Port land along the shoreline, said Agnos, campaign consultant Jon Golinger, and Prop. B proponent and Sierra Club volunteer Becky Evans — listening only to the Mayor's Office and deep-pocketed developers who stand to make millions by building on extremely valuable land that's held in the public trust under California law.

"The people are putting the developers in touch with the values of this city, and what we want in this city," Agnos said, thumping his index finger on the table to emphasize the point. "Prop. B puts people in the room who have not been there, and now [developers] have to pay attention."

The task of developing Piers 30-32 would have required expensive substructure modification, requiring the involvement of bureaucratic agencies such as the US Army Corps of Engineers, the Bay Conservation Development Commission, and the State Lands Commission. The Warriors estimated that it would invest \$120 million in improvements such as seismic upgrades and an elevation grade to deal with the looming problem of sea-level rise, but the threat of having to win voter approval represented yet another hoop to jump through. So when a new option opened up offering greater certainty, the Warriors pulled the plug on Piers 30-32.

Even though Lee's "legacy project," the main physical target of Prop. B, is no longer a factor in the June election, backers of the initiative say the measure is still important to restore democratic balance in a development process that freezes out ordinary citizens. Opponents, meanwhile, say the initiative threatens to undermine a complex planning process that engages the public and needn't be tampered with.

IN THE PIPELINE

Prop. B would prohibit city officials from approving taller buildings than are currently allowed under zoning for

Port-owned waterfront parcels, unless voters give those height increases a green light at the ballot box.

Since many of the properties in question are already built out, or preserved by historic landmark designation, Prop. B would impact only a handful of waterfront lots that remain in play as potential sites for new development. Among them are Piers 30-32 and Seawall Lot 351, the site of the 8 Washington luxury condo tower that the electorate flushed down the tubes in a decisive ballot referendum vote last fall, despite Board of Supervisors' approval.

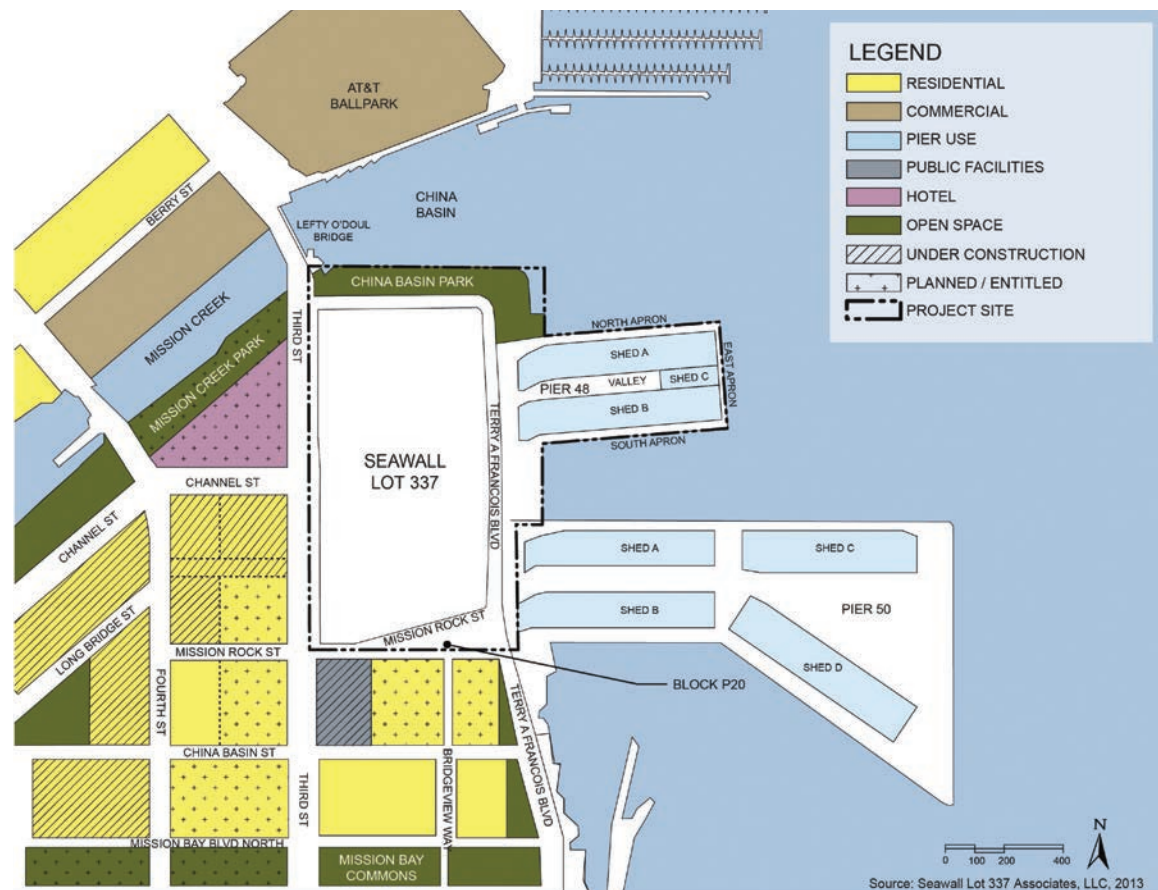
The same group that opposed 8 Washington launched Prop. B. Last year's ballot referendum — also named Prop. B, and buoyed by the campaign slogan No Wall on the Waterfront — asked voters whether they favored increasing building heights above the zoning limit at the waterfront site where the luxury condo project would have gone.

San Francisco voters, in no mood to support a high rise for the superrich at a time when anger over skyrocketing rents was bubbling over and droves of low-income residents were being edged out by eviction, shot it down. Many political observers took the outcome as a signal that City Hall politicians are out of touch with voters.

Simon Snellgrove, the developer of the failed 8 Washington project, is reportedly working on a new building design. But since any new plans for 8 Washington are embryonic at best, and the fate of Piers 30-32 is anyone's guess, the Prop. B ballot measure has immediate implications for two waterfront developments in particular.

One, on and around Pier 48, is being pushed by the San Francisco Giants. The other lies farther south, at Pier 70, a sprawling strip of waterfront that runs behind Illinois Street, from The Ramp restaurant at Mariposa to the old Potrero Power Plant.

During World War II, some



18,500 workers built ships at Pier 70 for the war effort, in brick and metal warehouses that still stand vacant and dilapidated. The site also housed a coal-fired power plant that was later converted to natural gas, leaving behind toxic residue that is up to Pacific Gas and Electric Co. to remediate. Farther north along Pier 70, BAE Systems conducts ship repair, a task that has been performed at the site since 1868.

Today, a 28-acre parcel of Pier 70 that is proposed for development by Forest City is home to nothing more than pigeons, feral cats, and the occasional hawk that swoops into a cavernous metal-roofed structure that stands near the waterfront and dates back to 1941, barely visible from the street. Someday in the not-

so-distant future, developers imagine it will be populated with tech office workers (Google is used as an example of an anchor tenant in slides presented to the city), makers and small vendors, and thousands of residents who would call the place home.

The site is zoned with a 40-foot height limit, but developers are considering plans with a range of building heights that would be on a similar scale to Mission Bay. Part of the improvements to the property will require raising the elevation grade to deal with sea-level rise. Forest City has planned for a minimum of around 1,000 residential units — the majority market-rate, but with a mix of affordable housing as well.

Jack Sylvan, vice president of development with Forest City, said that if Prop. B passes, "We'll be prepared to seek voter approval with a dynamic project guided by ... a community-based master plan," and the firm had not taken an official stance on the ballot measure. If voters were to reject an increase of the 40-foot height limit at the site, which is zoned for heavy industry, the project would no longer be financially feasible.

GIANT TOWER SCRUTINIZED

At Seawall Lot 337, a parcel near the Giants' stadium which is primarily used as a parking lot during baseball games, the team is backing a project that would include 3.5 million square feet of new residential, office,

and retail development, possibly including a 380-foot tower. Across the way at Pier 48 would be a new Anchor Steam brewery, and about five acres of open space.

The Giants plan resulted from the Port's request for potential development partners to submit bids for that property, which went out in 2007.

"They very quietly have been pushing a plan that Prop. B made public," Golinger said of the Giants' plans. "They screamed at everyone involved in our coalition during the signature drive to get us to drop it. They funded a lawsuit ... to get it kicked off the ballot."

The Guardian independently confirmed that the team is part of the group that has challenged Prop. B in court. That legal challenge was unsuccessful in getting the initiative struck from the June ballot, but a judge could take up the question again if Prop. B is approved.

The parcel where the Giants have pitched a rental housing, office, and retail complex with a maximum height limit of 380 feet is zoned with a height limit of zero, zoned for open space in city plans. Nevertheless, "The [Port's request for qualifications] called for developing up to 300 feet," Benson explained, calling the current zoning "a remnant of the old Mission Bay plan," which envisioned a park with wetlands and open space. The Port's request for proposals went out after a subcommittee was

formed, and public hearings were held on the design plans.

Asked why the Port would bake such a tall height limit into its RFQ, Benson responded, "There was a desire to avoid replicating the heights at Mission Bay," the nearby redevelopment area characterized by lower, boxy buildings that seem to be universally regarded as ugly and lacking charm.

Few people are as intimately familiar with Mission Bay as Corinne Woods, whose houseboat is enveloped on either side by the sprawling development. When Woods first claimed a berth at Mission Creek for her floating home in 1985, "it was surrounded by open empty fields, abandoned warehouses, and lots of fennel," she said. "We had wonderful parties."

Outside her dock just off Channel Street is a community garden, a strip of green space shaded by willow and eucalyptus trees where night herons take refuge. Just beyond that is the Mission Bay South redevelopment area, a sprawling construction site that's ushered in building cranes, swirling dust, pile drivers, and more recently, a five-alarm blaze that required the entire Fire Department to extinguish.

The fledgling neighborhood that now occupies the already-built part of Mission Bay might as well have dropped out of the sky, and the building profiles are wide and flat. "I would rather see slim, articulated towers, with more open space," Woods admitted.

In the years between 1985 and today, Woods has fought the Port on behalf of her live-aboard community to be allowed to remain floating in place, becoming an unlikely expert on the byzantine process of waterfront planning along the way.

As a key member of half-dozen or so community advisory groups formed to weigh in on major waterfront developments, Woods has ardent faith in the civic engagement aspect of the planning process. She fears Prop. B could upset years of careful neighborhood negotiations by limiting the discussion to nothing more than a conversation about height limits.

Woods is a plaintiff in the lawsuit the Giants are funding to challenge Prop. B, aligned with developer-friendly housing activist Tim Colen and building trades head Michael Theriault on the side that opposes Prop. B. But despite the millions of dollars that are on the line, Woods insists she has no dog in this fight. "I can't even get free tickets to Giants games," she said.

She does hope for the five-acre

CONTINUES ON PAGE 14 >>





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TWO VIEWS OF THE WATERFRONT CONT>>

park that the Giants plan would install as part of the Seawall 337 / Pier 48 plan, a short walk from her houseboat. But she says her opposition to Prop. B is rooted in her experience of a traditional planning process that rewards neighbors who have the patience to sit through hours of grueling advisory group meetings with negotiating power vis-à-vis developers. Asked directly what the problem is with letting voters weigh in, Woods responded, "Because they don't know what the fuck they're talking about!"

But that leave-it-to-the-experts attitude is just the thing that Prop. B's backers say is dangerous for waterfront planning, since it places final decision-making in the hands of profit-seeking real estate interests, a public agency in dire need of funding, and a mayor with political ties to developers.

THE HOUSING QUESTION

Given that the thrust of Prop. B is to democratize the planning process, few are in a hurry to align themselves with the formal No on B campaign — most of the opposition money seems to have been funneled into the Giants' lawsuit, even though the Giants have officially taken a neutral stance on Prop. B. However, the message from opponents of Prop. B is that the initiative would kill sorely needed housing.

The Port of San Francisco, which is legally barred from taking a position on the initiative, reported in a February analysis to the Department of Elections that it could have the effect of leaving between 1,990 and 3,690 new housing units "delayed, reduced, or abandoned," including between 268 and 596 affordable units. Those figures are based on early project proposals brought by the Warriors, the Giants, and Forest City, assuming those planning proposals would be "delayed by a need for a vote, or rejected by the voters" under a Prop. B regime.

A nonbinding Giants term sheet notes that the team would build rental housing, 15-20 percent of those units affordable, while Forest City's Pier 70 proposal includes 1,000 new housing units with on-site affordable that would exceed the 12 percent required under city law.

Targeting housing "is a scary message," campaign consultant Golinger said, charging the opposition with preying on voters' fears to encourage people to vote down a measure that would democratize waterfront planning.

"This myth that we're trying to stop housing is just that," Agnos chimed in. "It's just a political play

by those who want to build high-end, high-rise, luxury condos — a la 8 Washington, a la Giants — on public property."

The housing question is key. At a time when so many people are facing eviction or being priced out, the refrain that building more housing is the only solution to relieve pressure is oft-repeated, particularly by developers. However, these projects would introduce far more market-rate units than affordable projects, plopping down well-to-do neighborhoods in spaces that have sat on the margins in recent history, further changing the social character of the city. And proponents of Prop. B question whether the waterfront is really the right place to add new affordable units.

Meanwhile, the affordable housing community seems to be aligned in its support of Prop. B. The San Francisco Tenants Union, the Affordable Housing Alliance, the AIDS Housing Alliance of San Francisco, and other organizations that have aligned to push for stronger tenants' rights and promote affordable housing have all endorsed the measure.

WHO DECIDES?

Given the popularity of a measure that fundamentally seeks to democratize the planning process, all development teams with skin in the game have declined to take a position on the measure. So have Mayor Lee and Board of Supervisors President David Chiu, who each played significant roles in recent waterfront battles, with Lee championing the Warriors Arena and Chiu opposing 8 Washington and assisting with the signature-gathering effort to stop it.

Sup. David Campos, in contrast with Chiu and Lee, has taken a stance on Prop. B. In a recent interview, he outlined his reasons for supporting it.

"I think that something has happened in City Hall, where I think the approval process is such that it has led to certain projects being approved that don't really reflect the reality of what this city needs, and that have truly left the public out of the process in a meaningful way," Campos told us. "And 8 Washington passed 8-3 at the Board of Supervisors, with a supermajority. The fact that the voters overwhelmingly rejected that project tells you that there has been a disconnect between what the board and folks in City Hall are doing, and where the public actually is."

To correct that imbalance and allow more San Franciscans to shape the city's waterfront, Campos said, "I think it's appropriate for us to go to the ballot and let the voters decide." **SFBG**

LAWSUITS TARGET AIRBNB RENTALS

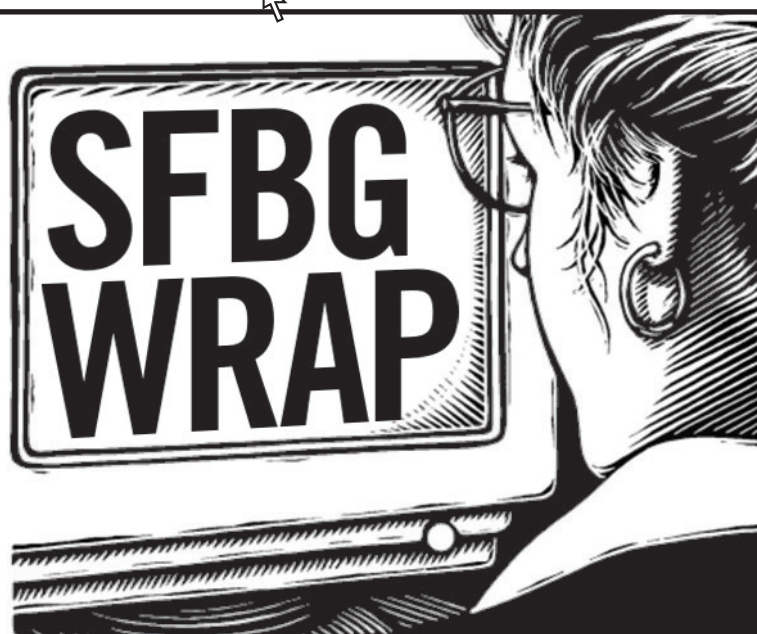
The San Francisco City Attorney's Office last week filed a pair of lawsuits against local landlords who illegally rent out apartments on a short-term basis, units that had been cleared of tenants using the Ellis Act. Meanwhile, the San Francisco Tenants Union has hired attorney Joseph Tobener to file more such lawsuits, and he is preparing to file at least seven lawsuits involving 20 units.

The lawsuits are the latest actions in a fast-moving crackdown on Airbnb and other online companies that facilitate short-term apartment rentals that violate city laws against converting apartments into de facto hotel rooms, including VRBO.com and Homeaway.com.

Board of Supervisors President David Chiu recently introduced legislation that would legalize, limit, and regulate such rentals, a measure that will be considered this summer. That legislation comes on the heels of Airbnb's decision to stop stonewalling the city (and us at the Guardian, which has been raising these issues for the last two years) by agreeing to start paying the transient occupancy taxes it owes to the city for its transactions and creating new terms of service that acknowledge its business model may violate local laws in San Francisco and elsewhere (see "Into thin air," 6/6/13).

As we've reported, City Attorney Dennis Herrera has been working with tenant groups and others on a legal action aimed at curtailing the growing practice of landlords using online rental services to skirt rent control laws and other tenant protection, removing units from the permanent housing market while still renting them out at a profit.

"In the midst of a housing crisis of historic proportions, illegal short-term rental conversions of our scarce residential housing stock risks becoming a major contributing factor," Herrera said in a public statement. "The cases I've filed today target two egregious offenders. These defendants didn't just flout state and local law to conduct their illegal businesses, they evicted disabled tenants in order to do so. Today's cases are the first among several housing-related matters under investigation by my office, and we intend to crack down hard on unlawful conduct that's exacerbating — and in many cases profit-



ing from — San Francisco's alarming lack of affordable housing."

Tobener told the Guardian that the San Francisco Tenants Union hired him to discourage local landlords from removing units from the market. "The San Francisco Tenants Union is just fed up with the loss of affordable housing," Tobener told us. "It's not about the money, it's about getting these units back on the market." (Steven T. Jones)

SF LOOKS TO MARIN FOR RENEWABLES

Just in time for Earth Day, a renewed effort to reduce the city's carbon emissions was introduced at the April 22 Board of Supervisors meeting. Sup. John Avalos introduced a resolution calling for a study of San Francisco joining Marin Clean Energy, which provides renewable energy to that county's residents.

The move is seen largely as an effort to circumvent Mayor Ed Lee's opposition to implementing a controversial renewable energy plan called CleanPowerSF (see "Revisionist future," April 15).

"Mayor Lee and the Public Utilities Commission objected to CleanPowerSF, but they have offered no other solution to provide San Franciscans with 100 percent renewable electricity," Avalos said. "With this ordinance, we can either join Marin or we can implement our own program, but we can no longer afford to do nothing."

The resolution is the latest effort in the long saga to implement CleanPowerSF, San Francisco's proposed renewable energy alternative to PG&E, whose current energy mix

is only 19 percent renewable. Much of PG&E's current mix is dirty and directly contributes to half of San Francisco's carbon footprint, according to the city's own recent Climate Action Strategy.

Joining Marin under a Joint Powers Authority would provide a vehicle for San Francisco to enact CleanPowerSF's goals, long blocked by the mayor. San Francisco's renewable energy effort may have lingered in legal limbo for years, but Marin made the switch to renewables in 2010.

"It's something people want, and it also reduces greenhouse gas emissions," Marin Clean Energy Executive Officer Dawn Weisz told the Guardian. Much of Northern California, she noted, has little choice but to use PG&E for their electricity.

"The people never chose to have a monopoly in place," she said. "People like having choices." (Joe Fitzgerald Rodriguez)

BEACH FIRES CONTAINED

The National Park Service is once again moving to limit and maybe even ban fires on Ocean Beach, replaying an episode from 2007 that was temporarily solved by volunteers and artistic new fire rings placed by the group Burners Without Borders, despite a lack of follow-through by NPS's Golden Gate National Recreation Area.

Citing complaints about burning toxic materials, leaving messes, and people drinking on the beach (gasp!), the GGNRA this week announced a summer pilot

CONTINUES ON PAGE 16 >>

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BEACH FIRES CONTAINED CONT>>

program that would include moving the curfew up from 10pm to 9pm, installing a dozen new fire rings, and improved public outreach and monitoring of the conditions on the beach.

"We [have] over the years seen a rising problem over safety and general breaking of park rules like broken bottles. And with incidents of assault and underage drinking, mostly occurring during the night," GGNRA Area Director Howard Levitt told the Guardian.

But Tom Price, who helped create the 2007 compromise, said GGNRA never kept its end of the bargain — such as installing more rings to supplement the half-dozen created by artists, or creating visible signage so visitors would know what the rules are — and now it's acting in a rapid, unilateral, and unreasonable way to ban beach fires.

"They never did the outreach or education or put out more fire rings," Price said, urging people to let GGNRA know they support allowing fires on Ocean Beach, one of just two spots within GGNRA jurisdiction where they're allowed (Muir Beach is the other). "The Park Service has to be reasonable, and banning fires after 9pm is not reasonable." (Steven T. Jones and Bryan Augustus)

TAX WEALTH

French economist Thomas Piketty got a warm welcome in San Francisco last week when nearly 200 people turned out to hear him discuss what is fast-becoming the defining book of this new Gilded Era of escalating disparities in wealth: *Capital in the 21st Century*.

"The book has been so popular that Harvard University Press has run out," The Green Arcade owner Patrick Marks said in introducing Piketty at a the April 22 event held across Market Street from the bookstore, in the McRoskey Mattress Company, in order to accommodate the large crowd.

Indeed, *Capital* has recently been lauded by a string of influential publications, ranging from The Nation through The New York Times to the Wall Street Journal, all acknowledging this as perhaps the most exhaustive study on wealth data ever collected — and a clear-eyed warning that capitalism isn't the self-correcting system that its biggest boosters claim it is.

Piketty's work shows how when

the return on capital is greater than the annual growth rate of the overall economy, which is usually the case (except when interrupted temporarily by the major wars of the 20th century, or the 90 percent tax rate on the highest US incomes after World War II), that dynamic consolidates wealth in ever-fewer hands, which is bad for the health of the economic system.

The only real cure, Piketty concludes, is a progressive global tax on wealth. (Steven T. Jones)

RISE UP



WEDNESDAY 30

**NATURE SLIDESHOW:
THE WILDS OF SAN FRANCISCO AND YOU**
474 Valencia, Suite 295, SF. www.wildequity.org. 6:30-8:30pm, free. San Francisco has 32 pockets of undeveloped land set aside for the preservation of the natural world. These pockets hold the last remnants of wildness once found across the lands where we now live, but do we have room in our parks and our hearts for nature in this city? Please join Brent Plater, executive director of the Wild Equity Institute, for a photographic exploration of the remaining wild areas in San Francisco, discuss the threats they face, and learn how you can help these areas thrive.

THURSDAY 1

MAY DAY: WORKER'S RALLY
City Hall, 1 Dr. Carlton B. Goodlett, SF. 11:30-1:30pm, free. May Day is International Workers Day and in San Francisco, like many other places around the world, workers come out to support each other and rally for better benefits and safer work environments. Workers, community advocates, community members and environmentalists, along with hundreds of supporters, will come together in front of City Hall to celebrate the achievements the labor movement has made throughout the years.

FRIDAY 2

TENANT RIGHTS TRAINING
San Francisco Main Library, 100 Larkin, SF. www.tenants-together.org. 1-3pm, free. Issues such as eviction lawsuits (and threats thereof), rent increases, cost pass-throughs, unsafe living conditions, and security deposit theft are some of the major problems tenants face in San Francisco. This workshop will teach basic San Francisco tenant rights and identify the major nonprofit groups that specialize in assisting tenants with their rights. The workshop is oriented for nonprofit community service providers who want to better help and refer their clients who are having tenant problems. All are welcome.

SATURDAY 3

ELECTIONS 2014: MEET THE CANDIDATES
Starry Plough Pub, 3101 Shattuck, Berk. (510) 465-9414. 2-4:30pm, free. The 2014 candidates from the Peace and Freedom Party and the Green Party for California leadership will be at a forum on Saturday to express their solutions for the problems that our state faces. The Peace and Freedom Party is committed to socialism, democracy, ecology, feminism, racial equality, and internationalism. Come to hear their responses to defeat the "corporate capitalism" that runs our state.

TUESDAY 6

THE CASE FOR SIX CALIFORNIAS
595 Market, SF. www.commonwealthclub.org. 6pm, \$20 or \$7 for students. Come hear the argument for the infamous "six Californias" idea you've seen circulating all over your Facebook feed. Tim Draper, the main proponent behind the potential ballot initiative, will be speaking about how our state has become ungovernable, and why splitting up into smaller states would be beneficial for everybody. It's a radical idea, but could it work? Come with your questions and criticisms for this radical proposal that could be on the ballot this November. **SFBG**



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BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Here's a cheat sheet to four SF wine bars, recently opened, that you really should visit.

INOVINO

This Cole Valley enoteca is under the close watch of Claudio Villani, *un vero Italiano* with an extensive history working in quality restaurants like Perbacco, so you can bet he's going to be pouring you some notable Italian wines. (If the little tag on your glass telling you what variety it is seems familiar, Villani was the opening wine director for Incanto, where he came up with that little touch.) The list has a particular focus on Alpine and volcanic wines of Italy, and good value is also important — we love that. Food options are very enoteca-like, including a *loong* list of tasty, artisan Italian cheeses, plus some fresh-sliced salumi, very thin-crust pizzette that are easy to share, and more antipasti. This piccolo place has a contemporary look, with a marble counter, cherry red overhead lights, and even some outdoor seating. If you want to learn more about — and taste! — Italian wine, you're in good hands here. 108 Carl, SF. www.inovinosf.com

20 SPOT

Probably the most stylish of the vino newcomer bunch is this Mission post-modern hideaway, just enough off busy Valencia to keep things from getting too crazy-packed. Proprietor Bodhi Freedom also owns Bacchus wine bar, so he knows a thing or two about hospitality — and wine. The list has some quality European picks, ranging from \$9 to \$15,

Cin cin!

although the wallet-friendly bottle prices will inspire you to go with a friend and split one. This place is so perfect for a date — the lights are just dim enough, and a beautiful oyster platter to share will get things started nicely. The menu, from chef Caleb Jones, goes beyond cheese and salumi: Burrata with seasonal vegetables, hamachi crudo, and mussels in muscadet broth perfumed with tarragon are excellent (you may want to request more of the Della Fattoria bread to soak up that gorgeous but-tery broth). If you're solo, the wine bar can be a friendly spot to hang out, and there's always some fun vinyl playing on the stereo, from Led Zep to George Michael. 3565 20th St, SF. www.20spot.com

LA NEBBIA

La Ciccia owners Massimiliano Conti and Lorella Degan may have created this enoteca as a place to handle overflow, and to offer a casual and easy place for their customers to swing by. But it has ended up as popular and packed as their first restaurant. (Yeah, they have a big fan club.) La Nebbia features a cheese list of fresh and creamy picks, and the selection of 10-plus hams includes a 36-month San Daniele prosciutto that will blow your mind, man. Try to sit at the wine bar for maximum wine tasting and pairing shenanigans. Most of the wines on the list come from cloudy areas (*la nebbia* means "fog"), so expect wines from the Veneto, Piemonte, and Montalcino, with an eye toward sustainability

and food-friendliness. There are a bunch of wines by the glass; you'll get turned on to some new ones at all budget levels. Bubbly lovers will be especially pleased with the tingles on offer here. And the cold lasagne? Try it, it's one of the many surprises on the menu. Conti and his team are having a fun time with the food here. 1781 Church, SF. www.lanebbia.com

AQUITAINE

This downtown bistro is (somewhat sneakily) holding an absolutely fantastic wine list a bit close to its chest. Co-owner Andrew Fidelman has assembled a French wine lover's treasure map that is deeply focused on Gascony, the home region of fellow owner Laurent Manrique. Bonus: The drinking list does double-duty as a shopping list (at retail prices), so the next time you need to grab a bottle after work, here's your spot. The menu boasts some rocking deviled eggs with duck bacon, and the roasted duck dish is also magnifique — although I could do without its campfire-like presentation: It's too smoky when it comes to the table. The riz au lait for dessert is a must, you won't find anything like it in SF. Aquitaine's a popular spot for lunch, although you may very well need to make it a long, drinking lunch. The décor feels a bit like someone's grand-mère put it together. (So. Many. Sunflowers.) But it does have an authentic Frenchy-coziness to it. You'll leave well-fed and tipsy. 175 Sutter, SF. www.aquitainesf.com **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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FOOD + DRINK THE WEEKNIGHTER

DOWN AT DOUBLE PLAY
 GUARDIAN PHOTO BY JOSEPH SCHELL



Drinking with DiMaggio

BY STUART SCHUFFMAN,
 AKA BROKE-ASS STUART
 culture@sfbg.com

THE WEEKNIGHTER "It's like we're doing a double play tonight," Anna said as she, Wes, and I sat down at the bar. "Oh! That's good, are you gonna use that? If not I will," I replied. We had just come from Prubechu, a new Guamanian restaurant on Mission Street where we'd had dinner. Anna is the food editor at SF Weekly so she was researching it for work, and since I am, in some capacity, a professional barfly, this was work for both of us. Wes is food photographer and the cat behind Wes Burger, but on this evening he was just along for the ride.

None of us had spent any time at the **Double Play Bar and Grill** (2401 16th St, SF. 415-621-9859) before so we didn't know what to expect. I was hoping for weird looking old guys who'd been in the Mission their whole lives and still referred to Cesar Chavez as Army Street. Maybe cats who were old enough to have seen a game at Seals Stadium, the ballpark that had once been across the street but was now a shopping center housing a Safeway, a Boston Market, and a 24 Hour Fitness that always smells like chlorine and sweaty balls. It's a terrible smell, really.

Seals Stadium had been a part of baseball history: It's where the first West Coast MLB game took place when the Giants thrashed the Dodgers 8-0 in 1958. It was also the stadium where Joe DiMaggio played as a member of the San Francisco Giants, and the home stadium of the San Francisco Seals that Lefty O'Doul managed 1937-1951. In fact when Lefty heard they were building a new stadium at Candlestick Point he said it was, "...the most ridiculous site for a ball park I've ever seen. When I was a child, the wind would blow the sheep I was herding off Candlestick Hill." Considering the Double Play Bar first opened in 1909, it had been witness to all of this.

Walking in the other night we were greeted by walls that were covered in sports memorabilia. There were old mitts, vintage photos, ball caps, and original signage from Seals Stadium. There were also TVs broadcasting various sports highlights, a whole bunch of police badges framed, and even more sports memorabilia. What there wasn't, though, were people.

"Does this place ever get busy?" I asked the bartender looking over at the three or four random drunk people at the

short end of the bar. "Oh yeah," she replied. "During the day it gets pretty slammed. We get a lot of people from the surrounding businesses who come in here for lunch and then from pretty much three o'clock till it gets dark we have a pretty steady crowd. Lots of union folks." I suddenly realized that, if having a union job means getting to start drinking at 3pm, I'd chosen the wrong field.

As I got up to scope the place out and gawk at the walls, Wes asked the bartender, "Isn't there some big backroom here?" Apparently there was one but it had gotten torn down so that the property owner could build new condos. The backroom had had a giant meticulously painted mural of a ball game at Seals Stadium; it had taken up the entire room. As I was sitting down back on my stool the barkeep was already closing up. "What time do you close?" I asked looking at my phone. It was 9pm.

"It varies," the barkeep told me, "Usually around now. But you should really try coming by here at three."

Can't win 'em all. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com



THURSDAY/1

🎧 CARLETTA SUE KAY

Randy Walker has been active in the San Francisco music scene for over 15 years, singing in various bands and working at our beloved Amoeba records, but it was only when he adopted the female persona befitting of his songwriting that he began gaining recognition. For his alter ego, Walker adopted the name of his cousin, an ex-con who served time for domestic terrorism and threatening to blow up her boyfriend with a pipe bomb. As Carletta Sue Kay, Walker is a sight to behold, wig askew, makeup smeared, and dress disheveled. But what comes out of Carletta's mouth is anything but messy. Ranging from torch songs to pure rock and roll, Walker's voice soars clearly and beautifully, singing of love and heartbreak in a truly touching way. (Haley Zaremba)

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www.rickshawstop.com

🎬 ASTONISHING ANIMATION

If you have yet to experience the mystical and beautiful worlds built by Hayao Miyazaki, your



inner child is missing out. From the lush countryside where a magical Totoro roams, to an ethereal castle that floats high in the clouds, to a bustling bathhouse filled with both good and bad spirits, Miyazaki's films bring together stunning animation and sublime storytelling that's entertaining for both children and adults. This week, the Yerba Buena Center for the Arts begins its monthlong tribute to Japanese animation with a retrospective of the most influential films by

CARLETTA SUE KAY SEE THURSDAY/1



Studio Ghibli and its founder. After 50 years in animation — and a well-deserved Oscar — the Japanese animator and director announced his retirement (for the third time) last month on the eve of the US release of his *The Wind Rises*. While the films are crucial to Japanese culture, with countless references to Japanese mythology, they also serve as social commentary on the environment, technology, and gender roles. Explore the astonishing realms and characters that have captivated audiences for centuries, beginning with Miyazaki's debut film, *Nausicaä of the Valley of the Wind*. (Laura B. Childs)

7:30pm, \$10

Check YBCA's website for additional showtimes

Yerba Buena Center for the Arts

701 Mission, SF

(415) 978 2787

www.ybca.org

🎭 SAN FRANCISCO BALLET

This is San Francisco Ballet's last program of the season, and one that illustrates why some of us still love ballet the way we do. The

intellectual rigor and deep musicality of George Balanchine's *Agon* remains as breathtaking as it was when premiered in 1957. In 1983, Jerome Robbins — who has been called the greatest American-born choreographer — also took the music of his time and made it his own. In *Glass Pieces*, named after its composer but perhaps also for its luminous transparency, you see the music come to life by giving it a swing that is quintessentially Robbins. In between the two, Artistic Director Helgi Tomasson programmed Mr. B's *Brahms-Schoenberg Quartet*. The work is musically intriguing, and gorgeously choreographed. You need first-class dancers to make it work. SFB has them. (Rita Felciano)

May 1, 3, 6, 9, 8pm; May 3 and 11,



2pm; May 7, 7:30pm; \$15-\$340

War Memorial Opera House, SF

(415) 865-2000

www.sfballet.org

FRIDAY/2

🎧 MARCUS SHELBY: THE LEGACY OF DUKE ELLINGTON: 50 YEARS OF SWING!

Put up your dukes: Shakespeare's got them, and so does jazz. They come together in this glorious tribute to Edward Kennedy "Duke" Ellington by Marcus Shelby and his 16-piece jazz orchestra. The two-part program begins with selections from the incomparable composer's full half-century of music making, featuring guest appearances by singer Faye Carol and violinist Mathew Szemela. Then, in the second half, Shelby and his orchestra join forces with members of the California Shakespeare Theater, performing *Such Sweet Thunder*, Ellington and celebrated collaborator Billy Strayhorn's

12-part musical suite inspired by the woks of the Bard. (Robert Avila)

May 2, 8pm, \$22 and up

Zellerbach Hall, UC Berkeley

(510) 642-9988

www.calperformances.org

SATURDAY/3

🎉 CINCO DE MAYO BLOCK PARTY

It's that time of year again when the United States celebrates a Mexican holiday that Mexico doesn't celebrate. Where



Americans see the date as a sort of Mexican Fourth of July, Mexican-Americans observe Cinco de Mayo to honor their heritage. In their 152 years, the Cinco de Mayo festivities have continuously brought together Americans and Mexicans from a variety of communities and backgrounds. This year's celebration will take place in the heart of the Mission District on Valencia Street between 21st and 24th streets. The block party will include yummy Latino foods, exotic music and dance as well as colorful artistry for purchase. Enjoy the sunny Sunday with this vibrant community that has shaped our city's culture. (Childs)

10am-6pm, free

Valencia between 21st and 24th St., SF

(415) 206-7752

www.sfcincodemayo.com

🎭 TRAINWRECK CABARET

One part comedy show, one part burlesque night, one part off-color magic showcase, Trainwreck Cabaret bills itself as "San Francisco's most unusual variety show," a wild, woolly mashup of singers, dancers, and all kinds of other performers from the city's creative underground; the idea is to take the vibe of old vaudeville and give it a dark (darker?) modern twist. Hire a babysitter, grab

CONTINUES ON PAGE 20 >>

SATURDAY/3

CONT>>

an early drink nearby, and enter the charmingly divey Dark Room Theater with zero expectations — this monthly showcase is the place to be for a good, weird time. Who says the Mission's all yuppies these days? (Emma Silvers)

10pm, \$20

Dark Room Theater

2263 Mission, SF

www.darkroomsf.com

SUNDAY/4

YERBA BUENA GARDENS FESTIVAL

If you tire of the Powell and Market street performers — no disrespect, that dude on the buckets is no joke — 'tis the season to wiggle over a few blocks and check out the impressive talent on display at this year's Yerba Buena Gardens festival. Today's kick-off concert features a 10-time Grammy winner, Latin jazz pianist Eddie Palmieri, and his Salsa Orchestra; Palmieri is 77 years young and has been putting out records since 1962. The rest of the fest, which runs through Oct. 26, includes a wide array of performers, with the next few weeks bringing San Jose Taiko, Pacific Mambo Orchestra, Ensemble Mik Nawooj, André Thieffy and Zydeco Magic, John Santos Sextet, and more to the stage. Pack a lunch and soak up the sounds. (Cheryl Eddy)



1pm, free

Yerba Buena Gardens

760 Howard, SF

www.ybgfestival.org

URBAN AIR MARKET

Hayes Valley welcomes the Urban Air Market for the first time this year. Explore over 100 booths selling sustainable men's, women's, and children's apparel, eco-friendly art and home decor, and organic beauty and health products. What's more, in celebration of its 10th anniversary,



MARCUS SHELBY SEE FRIDAY/2

ry, the sustainable marketplace will have live music and creative performances, DIY demos and "re-fash-



ion" workshops. Whether you're on the hunt for a special Mother's Day gift, looking for a unique gift for yourself, or just in need of an outdoor stroll, this urban block party is the perfect lazy Sunday afternoon affair. (Childs)

11am-6pm, free

Octavia at Hayes, SF

www.urbanairmarket.com

HOW WEIRD STREET FAIRE

This street fair, an electronic music dance party that has long been one of our favorite events in San Francisco, returns for its 15th annu-



al incarnation, bigger and better than ever. With a tip of its space helmet to the date it landed on this year — "May the Fourth be with you," the unofficial Star Wars Day — the theme for this year is How Weird in Outer Space. So come as your favorite alien or space cadet, or come in good old-fashioned raver ware, but just come — because this is a seven-stage dance party not to be missed. (Steven T. Jones)

Noon-8pm, \$10 requested donation (gets you a Magic Sticker good for reduced-price drinks)

Howard at Second St, SF

www.howweird.org

MONDAY/5

INGRID MICHAELSON

Picking up the piano at age 4 and attending private music schools throughout her upbringing, Ingrid Michaelson had her entire life revolve around music. Now, at 34, it shows. Michaelson has perfected the art of the pop hook and disarming lyricism. After she worked tirelessly to self-record, self-promote, and even co-release all her own work, Michaelson's DIY ethic finally got her noticed on the Internet in 2006. Thanks to her insanely catchy and cleverly tender "The Way I Am," Michaelson found her way to the spotlight and continues to churn out charming sing-alongs that are impossible to dislike. Her songs have been featured in virtually every popular TV show, and you may be surprised at just how

many of her songs you're familiar with. Her charged, confident live act is not to be missed. (Zaremba)

With Storyman, The Alternate Routes

7:30pm, \$29.50

Fox Theater

1807 Telegraph, Oakland

(510) 302-2250

www.thefoxoakland.com

TUESDAY/6

THE PAINS OF BEING PURE AT HEART

With a name like The Pains of Being Pure at Heart, it's difficult not to regress into your angsty 16-year-old self. The band was born in the time of MySpace, putting out songs with longer titles than length, making them relatable and, better yet, quotable — perfect for scribbling in notebook margins or typing into AIM away messages. The Pains have grown from an awkward trio playing drum beats on an iPod into a solid indie foursome since Kip Berman and Alex Naidus formed the band based on a mutual reverence for Smashing Pumpkins and Nirvana. Fun fact: Keyboard and backup vocalist Peggy Wang doubles as one of the pioneering editors at BuzzFeed. The indie band veers into shoegaze with its lulling boy-girl vocals. The Pains are playing at the Independent just a week before the release of *Days of Abandon*, so expect several songs from the band's upcoming

third album. (Childs)

8pm, \$15

The Independent



628 Divisadero, SF

(415) 771-1421

www.theindependentsf.com

ATOMIC BOMB! THE MUSIC OF WILLIAM ONYEABOR WITH DAVID BYRNE

His music having recently been reissued via Luaka Bop, featured from NPR to Vice, and championed by Damon Albarn, now is the opportune time for Nigerian musician William Onyeabor to rise from (near hoax-like) obscurity and revel in belated fame. [See: Rodriguez.] Just one problem: a born-again Christian, Onyeabor has cast out and disowned the synthesizer-driven (and occasionally politically minded) Afro-funk dance tracks he created in the '70s and '80s. But to celebrate the music, a cover band featuring David Byrne, Hot Chip's Alexis Taylor, Bloc Party's Kele Okereke, and LCD Soundsystem



drummer Pat Mahoney should do it justice. (Ryan Prendiville)

With The Lijadu Sisters, Joshua Redman, Sinkane, Money Mark, and more

8pm, \$32.50-45

The Warfield

982 Market, SF

(415) 345-0900




www.thewarfieldtheatre.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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FROM LEFT: BADBAD; ANNIE GIRL & THE FLIGHT; FUTURE TWIN; WHISKERMAN; TUNE-YARDS

CREDIT TK



Spring chickens

'Tis the season for new releases, featuring a bumper crop of Bay Area bands. Plus, an identity crisis: Bay Area surf-mariachi-punks bAd bAd defend their honor against LA electro-pop kids badbad

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL Any musician who's just released an album will tell you that a little bit of attention is never a bad thing. But a strongly worded cease-and-desist attorney's letter from the daughter of Aerosmith's Steven Tyler wasn't exactly what the dudes in **bAd bAd** had in mind when they put out their first, self-titled full-length last month. With a shiny new cassette (!) for sale and a release show at Amnesia May 3, members of the lo-fi mariachi-surf-punk band had good reason to be in high spirits. And then, April 22...

"It's an aggressive letter," said singer Christian Zamora, one half of a pair of brothers who, in turn, make up half of the four-piece. "Like, a really, really aggressive letter. We're supposed to cease and desist within 48 hours, and remove all signs of our existence as bAd bAd online, in fliers, everywhere." Meaning, of course, that the band wouldn't be able to sell its brand-new pride and joy, bAd bAd's debut album.

The accusers in question were **badbad**, an electro-pop duo out of LA that consists of Chelsea Tyler, 25, and her fiancé, actor Jon Foster. According to a letter from the duo's attorney, the San Francisco band had been "capitaliz[ing] on the goodwill and reputation" of the other band. The problem, as far as Zamora saw it? Though the couple's online bio states that they formed in 2011, they played their first-ever show — "a Tommy Hilfiger party...yeah, I know" — in the spring of 2013, the same year they released their first and only song, and, from what Zamora can tell, the same year they actually trademarked the name. Whereas bAd

bAd has been at a sort of low-profile hustle since forming in early 2012, playing regular shows at spots like El Rio and Brick and Mortar Music Hall.

"Why do they even care?" said Zamora by phone on April 23, just after word began spreading among Bay Area friend-bands thanks to a Facebook post he'd written. "We play modest shows, and I think we're good, but it's nowhere near their scene." The two bands wouldn't have even been aware of one another's existence were it not for a Spotify snafu that ignored their stylization differences and lumped their music together.

The singer, who said his and his brother's love for mariachi music comes in part from their Spanish roots, decided to have a lawyer friend look into their options and legal obligations, while staring down the prospect of having to give away their debut album for free.

Less a week later? Don't say social media never did anything for you. Friday, April 25, after the story had been picked up by websites like PandoDaily, Zamora received an email from the other badbad, which had abruptly changed its tune. Explaining that "If there is anything we stand for, it's fair business," Foster and Tyler said they had looked "deep within [them]selves" and decided to change their own band name. Zamora and his bandmates wrote back thanking them, adding that "...this week and the threat of losing our alias has been enlightening in helping us realize just how much we have grown to love the bAd bAd name over the years."

Long story short: Spirits should be pretty high at this party.

With Cruel Summer, Male Gaze, and Bob Thayer
7pm, \$7-\$10. Amnesia, 853 Valencia, SF. www.amnesiathebar.com

OTHER RELEASES

Springtime in the Bay Area is beautiful — but if we're being honest, to the casual observer, it doesn't look all that different from any other season. Unlike on the East Coast, where the appearance of blossoms and warmer weather serves as sweet, necessary, not-a-moment-too-soon relief from the tyranny of extremity-numbing slush and sleet and monochromatic down-stuffed outfits, the arrival of spring in Northern California is more or less marked by temperatures maybe 5 to 10 degrees warmer than the ones January brought us.

So what sets spring apart? The shit-ton of stuff going on. Restaurant openings, film festivals, museum parties galore. And judging by my overflowing mailbox (yes, the physical, snail-mail one, though my email inbox is similarly bulging), it's a very popular time for record releases. Here's a sampling of other new releases from local bands to look for in the next month:

FUTURE TWIN

Future Twin has the distinction of being the only band I can think of that could get away with describing its sound as "punkadelic farmageddon moongayz," and have a first-time listener go "Oh yeah, that pretty much makes sense." The synthed-out, cinematic vocals-led three-piece has made a name for itself with energetic live shows over the last three years, but 2014 is shaping up to be the year they invade your living room. Members are in the middle of shopping their full-length debut, *Wavelength Sovereignty*, around to different labels, but in the meantime they've decided to reward loyal fans with a very hearty aperitif: *Chillality*, a five-song "cassingle" the band recorded at Fantasy in Berkeley,

out Tue/29; they're celebrating with a release show Wed/30.

With The Spyraills and What Fun Life Was
8pm, \$7. El Rio, 3158 Mission, SF.

ANNIE GIRL & THE FLIGHT

Remember way back in March, when our On the Rise issue told you about the irresistible It Factor in singer Annie Girl's stage presence? No? That's okay, it's been a rough few weeks for me too. Besides, I have a feeling that with the release of this band's new EP, *Pilot Electric*, theirs is a name you'll have a hard time avoiding in these parts; you might as well catch their spaced-out, hypnotic art-rock at this Fri/2 EP release/tour kickoff show, while tickets to their gigs are still cheap.

With Ash Reiter and Kera and the Lesbians
8pm, \$12-\$15. The Chapel, 777 Valencia, SF. www.thechapelsf.com

WHISKERMAN

Oakland's Whiskerman is another band that seems like it should be bigger given the affinity our current pop culture zeitgeist seems to have for smoky, Southern-flecked soul-rock. Graham Patzner is a natural frontman if there ever was one, the younger brother of Anton and Lewis Patzner (better known as the mind-blowing, metal-accompanying string duo Judgement Day), born to a symphony violinist and a symphony trombonist. Setting aside how unfair that seems for a minute, Whiskerman isn't riding anyone's coattails. Patzner's clear vocals move fluidly through blues, gospel, and straight-ahead rock 'n' roll, accompanied by bass, guitar and drums, as well as his own talents on guitar, keys, and violin. Serious dance parties have been known to ensue; the new EP, *Bad News*, suggests this could be a continuing problem.

Check www.whiskerman.com for shows.

COCKTAILS

Of all the new releases that have come across my desk over the past month, none has made me feel quite so much like ditching work and taking a drive down 101 south with the top rolled down and the wind in my hair as *Adult Life*, the debut full-length from SF's own garage-fuzz-pop five-piece Cocktails. Of course, I drive an '88 Volvo with very few movable parts, and wind's never been very kind to my hair, but you get the idea. Unabashedly catchy and, in places, perfectly snotty odes to summer and relationships are delivered through sonic nods to our '70s power-pop and classic punk heroes. The album's not out 'til mid-June, but you can catch new songs at shows throughout May, like at the Make-Out Room May 12.

With Tiaras and Emotional
8pm, free (??). Make-Out Room, 3225 22nd St, SF. www.makeoutroom.com

TUNE-YARDS

If there were any doubt that Oakland's Merrill Garbus had staying power, last week's firework-filled free Converse Rubber Tracks show at the Chapel — just before the band took off on tour opening for the Arcade Fire — should have laid that to rest. *Nikki Nack*, out May 6, is full of R&B grooves and plenty of synthed-out weirdness, lest anyone was worried that Garbus would get boring as she achieved more mainstream success. She won't be back in the Bay until a two-night stand at the Fillmore June 6 and 7 (with openers Sylvan Esso and Goldie winner The Seshen, respectively) but stay tuned with us — we'll be checking in with her from the road in the days before the album officially drops.

With Sylvan Esso June 6, The Seshen June 6 and 7, 8pm, \$26. The Fillmore, 1805 Geary, SF. www.thefillmore.com **SFBG**

Stalin: Darkness Visible

With his new album, Bay Area boss J. Stalin shines a light on Bay Area rap — and his own 12-year career

BY GARRETT CAPLES
arts@sfbg.com

MUSIC I remember the day I met J. Stalin, 10 years ago. He bounced into the Mekanix's East Oakland studio, walked up to me, and shook my hand.

"I'm J. Stalin. I write and record two songs a day," he said proudly. Rail-thin, barely 5 feet tall, he looked like a middle-schooler. While he's thickened somewhat in adulthood, the pint-size rapper retains an air of adolescence that's one of the keys to his enduring success. Kids in the hood love Stalin because he seems like them and his music speaks to them. He looks like what he once was, a d-boy on the corner slanging rocks. Yet his music is versatile, with a profound undercurrent of melancholy to his storytelling and a huge streak of '80s R&B in his sound, both of which appeal to adults. Even without radio support, this potent combination has made him one of the most popular rappers not simply in Oakland but in the Bay Area, period, and when I hear a car roll up playing a local artist, more often than not these days, that artist is J. Stalin.

"Make sure you put that in," Stalin says. "I'm the most played person on the streets in cars."

It reminds me of our first meeting — but only a little, for, despite his youthful appearance, it's hard to discern the eager youngster of a decade ago in the somber adult he's become in his late 20s.

We're sitting poolside in a middle-of-nowhere suburb where J's tucked himself away with his girlfriend and 2-month-old son. I couldn't imagine living out here, but it's the perfect retreat for a rapper, away from the distractions of the hood. Coming from the cramped public housing of West Oakland's Cypress Village, Stalin can appreciate the surrounding blandness in ways I can't. And, of course, he's on the road frequently, fresh from a sold-out West Coast tour with Husalah and Roach Gigz and about to embark on a series of appearances for his new album, *S.I.D. (Shining In Darkness)* (Livewire/Fontana), which will take him as far afield as Ohio.

Named for his cousin, Sidney Malone, who died in 2008 at age 25 after suffering cardiac arrest during pacemaker surgery, *S.I.D.* showcases a different side of Stalin's music than previous releases, even as it leans heavily on production from his longtime producers, the Mekanix, in addition to tracks by Mob Figaz maestro Roblo and HBK member P-Lo.

"With this record, I wanted to get back to making fun music," he says. "When you come from the streets, and done been through hell shit, sometimes that's all you want to talk about. It ain't even like you rappin'. You just expressing your emotions. I love making street music, but my own music be depressing to me some-

times. I'm always going to give you that classic Stalin, but that's the difference between this album and the last album: I wanted more uptempo tracks you can dance to."

"I didn't want to just name it, 'In Memory of Sid,' so I came up with *Shining In Darkness*, because that's where the Bay at," he continues. "We shining over here but the industry don't put a spotlight on it. It's just a darkness to the rest of the country. The more I started recording on it the more the meaning unfolded to me. Like when you hear it, you're like, 'Why don't the world know about this nigga?' But at the same time I just wanted to keep Sid's memory alive; that was my biggest fan."

In another departure, *S.I.D.* is Stalin's first disc since July of last year, when he released his DJ Fresh-produced double-disc *Miracle & Nightmare on 10th Street* (Livewire/World's Freshest), his first project to crack the Billboard rap charts, at #60.

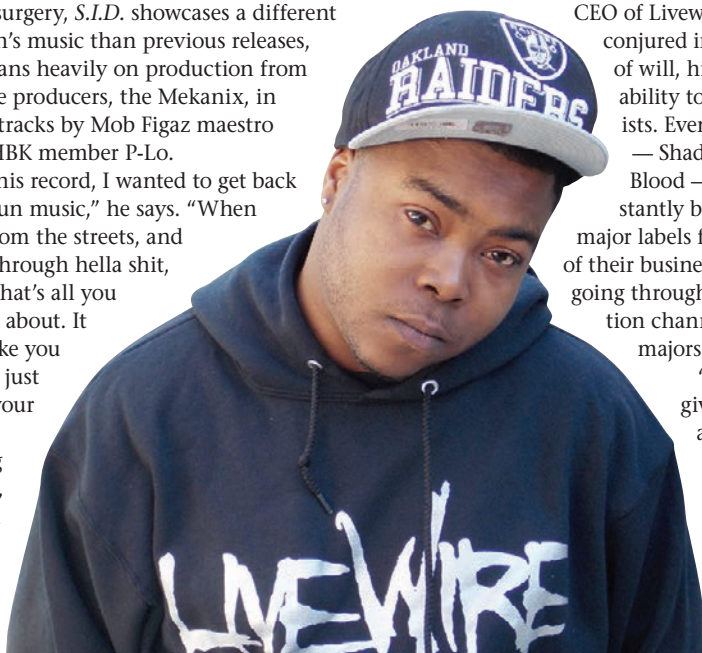
"It'll be like nine months since I dropped a project," he says. "I've been focusing on putting out dope albums instead of flooding the music with quick mixtapes and shit."

It's a sign of how much rap has changed since the analog era, when E-40's innovation as an independent artist was to drop an album "like a pregnant beeyatch, every eight or nine months," compared with the lethargic, every year or two pace of major-label acts. Raised in the generation of the laptop studio, Stalin was among the innovators delivering a constant stream of music to his fans in the form of mixtapes, collaborations, and side projects in between proper solo albums. Waiting nine months between projects is almost unheard of for Stalin, who has something like 30 discs to his credit at this point.

"I've been trying to work more strategically," he says. "Work smarter, not harder. I've been doing more of the clothing line, selling Livewire Clothing at all my shows. Been doing a lot of pop-up stores in stores selling them, plus we got the online store. I popped off my website; I be giving away free music on there. My new artists Lil June and L'Jay, you can download they albums on my website."

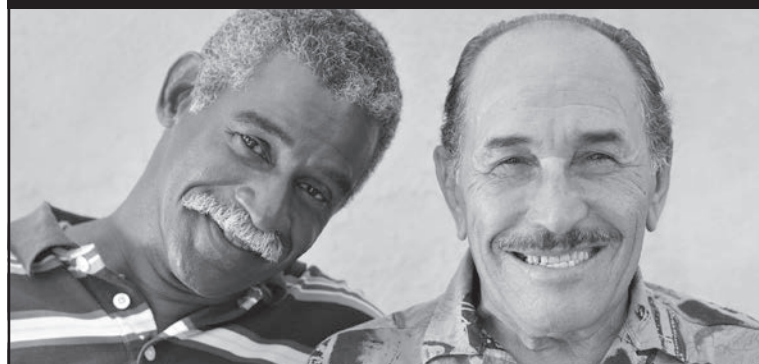
This is another key to Stalin's success: He's always thought of himself not simply as an artist, but as the CEO of Livewire Records, a company he has conjured into existence through sheer force of will, his own talent, and an uncanny ability to form alliances and develop artists. Even the short list of Livewire artists — Shady Nate, Philthy Rich, Stevie Joe, Lil Blood — is impressive, and Stalin is constantly building the roster. He still talks to major labels from time to time, but the decline of their business model, coupled with his success going through Universal's independent distribution channel, Fontana, there's not much the majors can offer him these days.

"Really, if ain't nobody trying to give me money to put out multiple artists and projects, there's not really no point. We at the position now where all the things that the label is talking about, we damn near can do ourselves," he concludes. "Unless they giving out some millions — not one million, millions." **SFBG**



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LIQUID OIL LIGHTING BY MAD ALCHEMY

THU. 5/1 - \$12 ADV / \$14 DOOR - DOORS 8, SHOW 9

TEEN
GRMLN / SEATRAFFIC

FRI. 5/2 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9

ANNIE GIRL AND THE FLIGHT

KERA & THE LESBIANS / ASH REITER / DJ CAVEMEN & THE FOSSILS

SAT. 5/3 - \$15 - DOORS 8, SHOW 9

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HEART TOUCH / RONKAT SPEARMAN'S KATDELIC (ACOUSTIC)

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CINCO DE MAYO CELEBRATION
TRIO SOL DE AMERICA

TUE. 5/6 - \$16 ADV / \$18 DOOR - DOORS 7, SHOW 8

(((folkYEAH!))) PRESENTS

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SHAUN OF THE DEAD / HOT FUZZ

FRI. 5/9 - \$18 - DOORS 8, SHOW 9

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Sir Pete

BY MARKE B.

marke@sfbg.com

SUPER EGO "People shouldn't actually call me sir," Pete Tong says over the phone, that legendary radio voice of his immediately springing 23 glorious years of BBC1 Essential Mixes up in my mind. "I was awarded an MBE, which is a big honor, being recognized as a distinguished individual in the UK. I'm pretty sure it's the first time someone from the electronic dance community's gotten it. But it's not a knighthood. I didn't have to kneel before Her Majesty or anything."

"Of course," he adds, "if someone wants to call me 'sir,' I won't discourage them."

Two or three generations of dance music fans who grew up on his show might bow to that suggestion. Tong, who recently relocated to Los Angeles from London ("Why? Well, I'm speaking with you poolside"), and for the record can charm the pants off a telephone pole, is in a unique, possibly historic position right now. He's a globally recognized and respected DJ and dance music advocate who can effortlessly straddle the pop-chart popular and the heady underground. And he's arriving in America with a new nationally syndicated radio show (hear it here on KYLD, Sundays 11pm-midnight), just as our dance community seems the most divided it's ever been.

"I look at the differences between the pop EDM scene and the more underground scene and I see opportunity. I'm a glass-half-full kind of person. But it's already been five years since David Guetta had that big hit and people like Deadmau5 and Skrillex began to break. Now's when

we start seeing if they've paved the way for ambitious acts with a different sound, like Disclosure and Rudimental, to break through on that scale. It's very exciting. Maybe I'm optimistic, but I see a second wave breaking that can include the best of both worlds."

That's a refreshing viewpoint, and his recently announced All Gone to Sea cruise (www.allgoneto-sea.com), which somewhat disorientingly mixes the likes of Calvin Harris, Scuba, Steve Angello, and Jackmaster in its lineup, bears out his rosy outlook. As for his DJ sets, however — like the one Fri/2 at Public Works — he still lands firmly on the underground side: Check out his gorgeous April Mixmag Lab mix for a taste of what he brings to our shores.

"I absolutely love San Francisco. The history, especially when it comes to music, demands respect. You can't dumb anything down when it comes to SF, there's such a cultural heritage. Not that I won't play banging tunes. But you like to think a bit on your feet, don't you?" **SFBG**

PETE TONG

With Tim Green, Fri/2, 9:30pm-3:30am, \$15-\$25 advance. Public Works, 161 Erie, SF. www.publicsf.com



ALL OF THE ABOVE

Your chance to check out wee, chic new club Mercer with some solid future bass and uptempo soul from DJ Bluz, King Most, Freddy Anzures, and Marky.

Fri/2, 9pm, \$10. Mercer, 250 Rhode Island, SF. www.mercer-sf.com

LATE NITE TUFF GUY

One of the shadowiest yet most sought-after kings of delicious disco and soul re-edits emerges from, of all places, Australia to rev up the already-pretty-revved Isis party.

Fri/2, 9:30pm-3:30am, \$10-\$13. Public Works, 61 Erie, SF. www.publicsf.com

MOVEMENT PRE-PARTY

Before everyone slips down the glowing rabbit hole formerly known as the Detroit Electronic Music Festival, the As You Like It crew is lubing it up with ace techno players DVS1, John Osborne, and Keith Kamp.

Fri/2, 9pm-4am, \$15 advance. Monarch, 101 Sixth St, SF. www.monarchsfsf.com

CHROME CANYON

If you tell me there is this incredible synth nerd re-creating the beautifully mad '70s sci-fi filmscapes of composers like Vangelis and Tangerine Dream, but dance-y, I will scream, "Where?!" and you will say, "At the monthly Push the Feeling party, duh."

Sat/3, 9pm, \$6. Underground SF, 424 Haight, SF. www.facebook.com/pushthefeeling

M. O. M. FIVE-YEAR ANNIVERSARY

Motown on Mondays started out as a lark at Madrone Lounge — and now it's spread its weekly magic to cities all over the country. Big ups to DJs Gordo Cabeza, Timoteo Gigante, and crew, blowing up this special bash with the Con Brio and Brass Magic bands.

Sat/3, 730pm doors, 8pm show, \$20. The Independent, 628 Divisadero, SF. www.theindependentsf.com

PANTHA DU PRINCE

Sheer organic audio wizardry from this "sonic house" pioneer, breaking dance music down to its atomic parts and rearranging them, via unexpected live instruments, into gorgeous prisms.

Sat/2, 9pm, \$18. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

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DAWN GOLDEN

FRI, MAY 2

MOM 5th ANNIVERSARY

MOM DJS REMIX VOL 5 RELEASE PARTY

SAT, MAY 3

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MOM DJS: GORDO CABEZA, TIMOTEO GIGANTE, THE CAPTAIN HAT, PHLECK AND MATTED

PUNK CINCO PARTY

THE EL VEZ PUNK ROCK REVUE WITH THE SCHITZOPHONICS AND DIANA DEATH

SUN, MAY 4

THE PAINS OF BEING PURE AT HEART

FEAR OF MEN, ABLEBODY

TUE, MAY 6

WED, MAY 7

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THU, MAY 15

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FRI, MAY 16

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Closing Weekend Events

OAKLAND DANCE FESTIVAL
Dance-A-Vision Entertainment
Fri, May 2, 6pm, Oakland City Hall
This festival will be interactive with the audience as well as live dance performances.

Company Rehearsal Open House
Fri, May 2, 4:30pm, Ballet San Jose, SJ
See Ballet San Jose's artistry and athleticism up close in this intimate rehearsal setting.

SF Ballet Company Class
Sat, May 3, 12pm,
War Memorial Opera House, SF
Come watch the dancers of SF Ballet in action in a Company class.

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(Left & Right): Photos by Kegan Marling; (Center) Guru Shradha and Tarangini School of Kathak Dance, Photo by Amitava Sarkar

American Cultural Forms

Sat, May 3, 4pm,
ODC Dance Commons, SF
A taste of movements and phrases connecting the cultural, historical and improvisational roots of Jazz, House and Street Dance.

Tango Magic...the spell is cast!
Sun, May 4, 2pm, Alma del Tango
Studio/Theater, San Anselmo
A performance that explores the magical moments of the dance.

Experience Kathak & Odissi Indian Classical Dance Styles
Tarangini School of Kathak Dance/
Guru Shradha
Sun, May 4, 4pm, Unitarian
Universalist Church, Palo Alto
Journey through history as you explore two Indian classical dance styles.

Visit BayAreaDance.org

MUSIC LISTINGS

WEDNESDAY 30

ROCK

Boom Boom Room: Lonesome Locomotive, 9:30pm, \$5-\$7.
Bottom of the Hill: Fu Manchu, Electric Citizen, Disastroid, DJ Rob Metal, 9pm, \$12.
Chapel: Toy, Seventeen Evergreen, Bellavista, 9pm, \$15.
DNA Lounge: Trance to the Sun, Bloodwire, Mercury's Antennae, DJ Melting Girl, 8:30pm, \$8-\$10.
El Rio: The Spyrals, Future Twin, What Fun Life Was, 9pm, \$7.
Hemlock Tavern: The Hoot Hoots, Friends & Family, Giggle Party, 8:30pm, \$6.
Independent: Higgins Waterproof Black Magic Band, Tara Jane O'Neil, 8pm, \$12-\$14.
Knockout: Sean O'Brien & His Dirty Hands, Yours, High Cliffs, Dinosaurs, DJ Ryan Smith, 8:30pm, \$10.
Milk Bar: Solwave, Fritz Montana, Rio Rio, Tournament of Hearts, 8pm, \$5.
Rickshaw Stop: Breton, Kid Karate, Running in the Fog, Popsene DJs, 8pm, \$10-\$12.
SFSU Campus, Cesar Chavez Student Center: Thao & The Get Down Stay Down, French Cassettes, The She's, 6pm, free.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," 18+ dance night with Antiserum, 9pm
F8: "Housepitality," w/ Julietta, Sean Murray, Fil Latorre, Cole, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ resident DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Monarch: "Bass Tribe S.F.," w/ Mihkal, Tigerfresh, E-TY, DMajik, RyuRy, 9pm, \$5-\$10.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: "Cat's Corner," 9pm, \$10.
Cigar Bar & Grill: Royal Jelly, 8pm
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Royale: Negative Press Project, 9pm, free/donation.
Sheba Piano Lounge: Sharman Duran, 8pm
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.
Yoshi's San Francisco: Tizer, 8pm, \$22-\$24.

THURSDAY 1

ROCK

Boom Boom Room: The Quick & Easy Boys, Jelly Bread, 9:30pm, \$10 advance.
Chapel: Teen, GRMLN, Seatraffic, 9pm, \$12.
El Rio: Steel & Camouflage, Raven Marcus, Pogo Ono, 8pm, \$1-\$5.
Hemlock Tavern: Murder Murder, Mormon Crosses, N.213's Group Vision, Top Dudes, 8:30pm, \$6.
Make-Out Room: A Million Billion Dying Suns, Everyone Is Dirty, DJ Foodcourt, 8pm, \$7.
Milk Bar: Haight-Ashbury Street Fair Fundraiser: Battle of the Bands #4, With Swamphammer, The Warrior Monk Collective, The Night Falls, and Fantasy World., 9pm, \$5.
Rickshaw Stop: Carletta Sue Kay, The Younger Lovers, Moon Honey, Queen Crescent, 8pm, \$10.
Thee Parkside: Modern Man, Dissolve, Skyscraper Mori, Niveles, 9pm, \$7.
Yoshi's San Francisco: Alan Parsons Live Project, 8 & 10pm, \$49-\$75.

DANCE

1015 Folsom: Darkstar, Patten, Blackbird Blackbird, 9pm, \$10 advance.
Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: "Men at Twerk," 9pm, free.
The Cafe: "iPan Dulce!," 9pm, \$5.

Cat Club: "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
The Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
Elbo Room: "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
F8: "Beat Church," w/ Lafa Taylor, Nico Luminous, Diamond Crates, Indaskyes, Tiger Fresh, Bessed Drest, 9pm, \$5-\$10.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5.
Monarch: Andrew Kelsey & Sammy D's Birthday Bash, w/ Mozhgan, Shane One, Solar, more, 9pm
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq," w/ Jack Beats, 9pm, \$15-\$35.
Underground SF: "Bubble," 10pm, free.
Vessel: Base: Attack of the DJs," w/ Alessandro, Arash Sheikh, 10pm, \$5-\$10.

ACOUSTIC

Amnesia: Cradle Duende, Kotorino, Linda Robertson, 6pm, \$8-\$10; Misisipi Mike & The Midnight Gamblers, 9pm
Bazaar Cafe: Acoustic Open Mic, 7pm
Bottom of the Hill: The Neckbeard Boys, The Parmesans, The Westpile Boys, 9pm, \$10.
Lost Church: Mario Di Sandro, Alex Rasmussen, 8pm, \$10.
Musicians Union Local 6: San Francisco Singer-Songwriters' Workshop, 6:30pm, \$25

JAZZ

Cafe Claude: Marcus Shelby, 7:30pm, free.
Cigar Bar & Grill: Jimmy Grant Ensemble, 8pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, 5-8pm, free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.

FRIDAY 2

ROCK

Bottom of the Hill: Sit Kitty Sit, The Go Ahead, Sweet HayaH, The Lymps, 9pm, \$10-\$12.
Brick & Mortar Music Hall: Tiny Moving Parts, Frameworks, Gates, My Iron Lung, 7pm, \$8-\$10.
DNA Lounge: Mammoth Life, The Stand Out State, Kitten Grenade, Electric Strawberry, 8:30pm, \$8-\$10.
El Rio: Friday Live: Ragana, DJ Emotions, 10pm
Elbo Room: Ulcerate, Vastum, Apocryphon, Man Among Wolves, 9:30pm, \$8-\$10.
The Independent: I Break Horses, Dawn Golden, 9pm, \$15.
Milk Bar: Burn River Burn, Gypsy Flight, Pushing the Sun, Shotgun Harlot, 9pm, \$8-\$10.
Neck of the Woods: Hibbity Dibbity, The Other Tones, Wag, Trixie & The Skates, on the upstairs stage, 9pm, \$7.
Rickshaw Stop: Live 105 Locals Only BFD Party, w/ Finish Ticket, French Cassettes, The Trims, DJ Aaron Axelsen, 8pm, \$10.53.
Thee Parkside: White Fang, The Croissants, Kaz Mirblouk, 9pm, \$10.

DANCE

1015 Folsom: John 00 Fleming, 10pm, \$15-\$20.
Amnesia: "Brass Tax," w/ DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, 10pm, \$5.
Audio Discotech: Thomas Jack, Traviswild, 9pm, \$10-\$15 advance.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Strangelove: Attack of the Record Labels - Wax Trax! vs. Metropolis," w/ DJs Tomas Diablo, Joe Radio, more, 9:30pm, \$7
Cellar: "F.T.S.: For the Story," 10pm
EndUp: "Trade," 10pm, free before midnight.
F8: "No Way Back," w/ Timothy J. Fairplay, Scott Fraser, Conor, Solar, 10pm, \$8-\$20.
Grand Nightclub: "We Rock Fridays," 9:30pm
Harlot: 46 Minna, San Francisco. Mark Farina, Tyrel Williams, Vlad Simko, 9pm, \$10-\$20.
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lookout: HYSL: Handle Your Shit Lady, 9pm, \$3.
Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, 9pm, \$5.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9pm

MUSIC LISTINGS

FOR VENUE INFO, VISIT
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Mercer: "All of the Above," w/ King Most, Freddy Anzures, Marky, 9pm, \$10 (free before 10pm).
Mezzanine: "Future Fridays," w/ Dirty Vegas, Papa Lu, Michael Milano, 9pm, \$10-\$15.
Mighty: "Put on the Breaks," w/ Tamo, Ernie Trevino, ECQ, Nerd Nate, Aaron Jae, Nugz, 9pm
Monarch: "As You Like It: Official Movement Festival Pre-Party," w/ DV51, John Osborn, Keith Kemp, Moss moss, more, 9pm, \$15-\$25.
Neck of the Woods: "That '80s Show," w/ DJ Dave Paul (downstairs), 8pm, \$5.
OMG: "Deep Inside," 9pm, free.
Powerhouse: "Nasty," 10pm, \$5.
Public Works: Pete Tong, Tim Green, Ardan, 9:30pm, \$15-\$25 advance; "Isis," w/ Late Nite Tuff Guy, Jackie House; Hi, Today; Brittany B, 9:30pm, \$10-\$15.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
SOMArts Cultural Center: Somatic, Flaming Lotus Girls benefit party with Ambient Mafia DJs Actual Rafiq, Redstickman, more, 8pm, \$10.
Supperclub San Francisco: "Perception: A Deep House Movement," w/ DJ Seven, Yo! Santos, Jimmy Bell, Alastair, more, 10pm, \$10.
Taverna Aventine: Cinco de Mayo Alley Party, w/ DJs Ryan Lucero, Chris Clouse, FGL Dan, and Daniel Lodono, 4pm, free.
Temple: TranceFamily S.F. 4-Year Anniversary, w/ Bryan Kearney, Ruben de Ronde 10pm, \$20.
Vessel: Kastle, Manics, Jayko, Glss, 10pm, \$10

HIP-HOP

EZ5: "Decompression," Fridays, 5-9pm
Slate Bar: "Audio Dope," w/ DJs Sean G & Juice, 10pm
Slim's: Grieves, SonReal, Fearce Vill, 9pm, \$16.

ACOUSTIC

Chapel: Annie Girl & The Flight, Kera & The Lesbians, Ash Reiter, 9pm, \$12-\$15.
Hotel Utah: Nate Currin, Lara Johnston, Mike Annuzzi, 9pm, \$10.
Lost Church: M. Lockwood Porter, Keyan Keihani, 8:15pm
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.
St. Cyprian's Episcopal Church: First Fridays Song Circle, 7pm, \$5-\$10.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free.
Bird & Beckett: Don Prell's SeaBop Ensemble, 5:30pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Revolution Cafe: Steve Moss Trio, 9:30pm
Royale: Wrapped in Plastic, 9pm
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, 7:30pm, \$15.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Red Poppy Art House: La Pêche, playing an original soundtrack to *Journey Through the Impossible*, 7:30pm, \$10-\$15.

BLUES

Biscuits and Blues: Mr. Sipp, 7:30 & 10pm, \$22.
Tupelo: Jinx Jones & The KingTones, 9pm

FUNK

Amnesia: Swoop Unit, 6pm, \$3-\$5.
Boom Boom Room: Katdelic, DJ Be Smiley, 9:30pm, \$12-\$15.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, 10pm, \$5.
Yoshi's San Francisco: Marsha Ambrosius, 8 & 10pm, \$30-\$40.

SATURDAY 3

ROCK

Amnesia: Yardsss, Krist Krueger, 6pm; Cruel Summer, Male Gaze, Bad Bad, Bob Thayer, 10pm, \$7-\$10.
Bender's: FeatherWitch, Flexx Bronco, 10pm, \$5.
Bottom of the Hill: Nails, Iron Lung, Bone Sickness, Skinfather, 8:30pm, \$10.
Chapel: Forrest Day, Angelo Moore's Maddvibe Orchestra, Heart Touch, Katdelic, 9pm, \$15.
Hemlock Tavern: Radioactivity, Suspicious Beasts, Fatigue, 9pm, \$8.
Hotel Utah: Eyes on the Shore, Tideland, Gosta Berling, 9pm, \$10.
The Lost Church: Clamhawk Manor, Miss Erma, 8:15pm, \$10.
Milk Bar: Sunbeam Rd., Li Xi, Perhaps, Foli, 8:30pm, \$8.
Slim's: Iced Earth, Sabaton, Revamp, 7:30pm, \$26.
Thee Parkside: Big Kids, The Exquisites, Mike Bell & The Movies, Joyride, 9pm, \$9.

DANCE

Audio Discotech: "Konnekted," w/ Kaiserdisco, John Kaberna, Marija Dunn, 9:30pm, \$10.
BeatBox: "Dark & Dirty," w/ DJs Steve Sherwood & Paulo, 10pm, \$10-\$20.
Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, 10pm, \$7.
DNA Lounge: "Bootie S.F.," w/ A+D, Entyme, DJ Fox, Kool Karlo, Jsin.J, Damien, Malderor, Juan Rapido, Olde Nasty, more, 9pm, \$10-\$15.
El Rio: Roche, Earthen Sea, Psilovision, DJs Josh Cheon & Modern Geoff, 10pm, \$6.
EndUp: "Play," w/ Danny Howells, Matthew Dekay, Atish, Snee, 10pm, \$15-\$20.
Il Pirata: "Requiem," w/ DJs Xiola, Owen, and Mel Draper, 10pm, \$5 before 11:30pm
Lookout: Second Annual Red Dress Ball, AIDS LifeCycle benefit with Donna Sachet and DJ Byron Bonsall, 9pm, \$10.
Madrone Art Bar: "The Prince & Michael Experience,"

w/ DJs Dave Paul & Jeff Harris, 9pm, \$5.
Mars Bar & Restaurant: "Get Your liBEEdo On," w/ DJs Keith Kraft, Cptn. Jay, and Drag & Drop, 9pm, \$10-\$20.
Mercer: "Surface Tension," w/ Perc, Shawn O'Sullivan, more, 10pm, \$15 advance.
Mezzanine: Pantha du Prince, Queens, DJ Dials, 9pm, \$18.
Mighty: "Salted," w/ Marques Wyatt, Miguel Migs, Julius Papp, 10pm
Monarch: "Lights Down Low," w/ DJ Funk, Vin Sol, Richie Panic, Sleazemore, 10pm, \$10-\$15.
Public Works: San Fran Cinco Block Party, w/ Traviswild, Papa Lu, Lisbona, more, 1-8pm, \$10-\$20; Pumpkin, Gravity, Peter Blick, Wabbit, Adam Brody, 9:30pm, \$8; "All Night Long," w/ DJ Garth, 10pm, \$5-\$10.
Ruby Skye: Max Vangeli, Qulinez, 9pm, \$20-\$35
Stud: "Go Bang!," w/ Derek Pavone, DJ Sol, Steve Fabus, and Sergio Fedasz, 9pm, \$7
Underground SF: "Push the Feeling," w/ Chrome

Canyon (DJ set), Pale Blue Dot, more, 9pm, \$6
Vessel: "Swank," w/ Pheeko Dubfunk, DJ Nile, Lorenzo Tene, 10pm, \$10-\$30.

HIP-HOP

F8: DJ Qbert, DJ Platurm, The Whooligan, 9pm, \$10-\$15 advance.


ACOUSTIC


Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, 4-6pm, free.
Bazaar Cafe: Sing Out of Darkness: Ladies That Rock, American Foundation for Suicide Prevention benefit, 7pm, donation.


JAZZ


Cafe Claude: Lori Carsillo, 7:30pm, free.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz


CONTINUES ON PAGE 28 >>



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Athi-Patra Ruga, The Future White Women of Azania, 2012; performed as part of Performa Obscura in collaboration with Mikhael Subotzky; commissioned for the exhibition Making Way, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIF-THEWORLD/GALLERY.

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CONT>>

Nostalgia, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Verdi Club: Johnny Boyd & His Sensational Swing Lover Band, Victor & Penny, more, 8:30pm, \$15
Zingari: Barbara Ochoa, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Boom Boom Room: Inspector Gadje, LoCura, 9:30pm, \$15 advance.
Brick & Mortar Music Hall: La Misa Negra, DJ Juan Data, 9pm, \$12-\$15.
Emerald Tablet: Gautam Tejas Ganeshan, 8pm, \$15 suggested donation.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Mission Cultural Center for Latino Arts: El Leil, with Aswan Dancers and the Pasha Band, 7:30pm, \$30-\$35.
Red Poppy Art House: Trio Garufa with Hernan Reinaudo, 7:30pm, \$12-\$15.
Roccapulco Supper Club: Aniceto Molina y Los Sabaneros de Colombia, 8pm, \$30-\$35.
Space 550: "Club Fuego," 9:30pm
Yerba Buena Center for the Arts: Chitresh Das Dance Company: Pancha Jati w/ Debashis Sarkar, Jayanta Banerjee, Biplob Bhattacharya, and Jim Santi Owen, 3 and 8 pm, \$28-\$55.

BLUES

Biscuits and Blues: Mr. Sipp, 7:30 & 10pm, \$22.
Saloon: The Jukes, 4pm; Daniel Castro, 9:30pm

EXPERIMENTAL

Center for New Music: Wild Rumpus: Migrations, 8pm, \$10-\$15.
Noisebridge: Godwaffle Noise Pancakes, w/ Transient, Arachnid Arcade, Key West, Jason Wade Film, Jack Hertz, noon.

SOUL

Elbo Room: "Mods Mayday All-Dayer Soul Dance Party," benefit for KP00 89.5 FM with The Inciters, more, 2-9pm, \$5-\$10; "Saturday Night Soul Party," 10pm, \$10.
Independent: "Motown on Mondays: 5-Year Anniversary Party," w/ Con Brio, Brass Magic, The Hitsville Soul Sisters, more, 8pm, \$20.
Rickshaw Stop: "Soul Clap & Dance-Off," w/ DJ Jonathan Toubin, 9pm, \$8.
Yoshi's San Francisco: Marsha Ambrosius, 8 & 10pm, \$40-\$45.

SUNDAY 4

ROCK

DNA Lounge: Gorilla Music Battle of the Bands, w/ Palp, Sketch Republic, Truth Without Fear, more, 5:30pm, \$10-\$12.
Elbo Room: Noothgrush, Wilt, Bădr Vogu, 3:30pm, \$8-\$10.
Hemlock Tavern: Tendrils, Divided Heaven, Bobby Meader, Hanalei, 8:30pm, \$8.
Independent: "Punky Cinco Party," w/ The El Vez Punk Rock Revue, The Schitzophonics, Diana Death, 8pm, \$15.

DANCE

Audio Discotech: "London Calling: Chapter 5," w/ Nikita, Nick Williams, more, 4pm, \$5-\$10.
Brick & Mortar Music Hall: "May the 4th Be With You: A How Weird After-Party," w/ Defunk, Matt Haze, Phleck, Deep City Culture, more, 8pm, \$10.
Cafe Cocomo: Tribe of Extraordinary Hearts Benefit, w/ DJs Neptune, Smash & Grab, Tony Inorbit, Tamo, and Gagarin, 7pm, \$20-\$25.
Cellar: "Replay Sundays," 9pm, free.
Edge: "80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Cool Chris, B.Cause, DJ Sep, Vinnie Esparza, 9pm, \$7
The EndUp: "Sundaze," 1pm, "BoomBox," 8pm
F8: "Stamina," w/ The Upbeats, 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: Sunset Sound System Spring Boat After-Party, 10pm
Q Bar: "Gigante," 8pm, free.
Temple: "Sunset Arcade," 9pm, \$10.

JAZZ

Amnesia: Kally Price Old Blues & Jazz Band, 9pm, \$7-\$10.
Cafe Claude: 7 Claude, San Francisco. Jerry Oakley Trio, 7pm, free.
Chez Hanny: Dan Zemelman Quartet, 4pm, \$20.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.
Yoshi's San Francisco: Halie Loren, Mads Tolling, 7pm, \$25.
Zingari: Marilyn Cooney, 7:30pm, free.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: "Brazil & Beyond," 6:30pm, free.
Cana Cuban Parlor: "La Havana," w/ resident DJs Mind Motion, WaltDigz, and I-Cue, 4-9pm
Yerba Buena Center for the Arts: Chitresh Das Dance Company: Pancha Jati performs to live music by Debashis Sarkar, Jayanta Banerjee, and more, 2pm, \$28-\$55.
Yerba Buena Gardens: Eddie Palmieri Salsa Orchestra, 1pm, free.

BLUES

Biscuits and Blues: Harvey "The Snake" Mandel's Bay Area Benefit Bash, 6:30 & 9pm, \$25.

EXPERIMENTAL

Center for New Music: Sonic Body Series #6, Christine Bonansea/Zachary James Watkins, Abby Crain/Adam Sondeberg, and Vitali Kononov/Rosemary Hannon, 7:30pm
Musicians Union Local 6: Noertker's Moxie, Botanical Garden, Beast Nest, 7:30pm, \$8-\$10.

MONDAY 5

ROCK

Slim's: Nile, Blasphemous Creation, Embryonic Devourment, 8pm, \$21.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

HIP-HOP

Elbo Room: "Local Celebrity," with Peter Feliciano, Rushoner, Gram, DJ Hyphy Mac, more, 8pm, \$6.

INTERNATIONAL

Chapel: Cinco de Mayo Celebration with Trio Sol de America, 8pm, free.

TUESDAY 6

ROCK

Brick & Mortar Music Hall: "Wood Shoppe," w/ James Supercave, Rey Pila, Cazadero, 9pm.
El Rio: The Albert Square, Grandma's Boyfriend, Bradbury, 7pm, \$5.
Elbo Room: Pillar Point, Soft Swells, Strange Hotel, 9pm, \$8-\$10.
Independent: The Pains of Being Pure at Heart, Fear of Men, Ablebody, 8pm, \$15.
Knockout: The Nerv, Expired Logic, Generation Decline, Nihilist Cunt, DJ Dr. Sound Mind, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Clift Hotel, Redwood Room: BCEF Pink Party for Breast Cancer Emergency Fund, w/ DJs Tamo and Shooey, 6-8:30pm, free with RSVP.
Monarch: "Soundpieces," 10pm, free-\$10.
Underground SF: "Shelter," 10pm, free.

ACOUSTIC

Amnesia: Debbie Neigher, Cave Clove, Jess Silva & Andrew Nelson, 9pm, \$8-\$10.
Chapel: Iain Matthews, 8pm, \$16-\$18.
DNA Lounge: Break of Reality, 8:30pm, \$10-\$12.
Hotel Utah: Kanekoa, JindaLee, 8pm, \$10.
Plough & Stars: Seisiün, 9pm. **SFBG**

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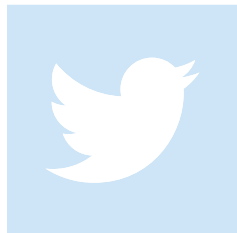
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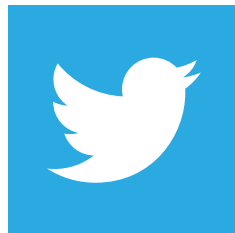
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BY ROBERT AVILA
arts@sfbg.com

THEATER It got cold only once last week in Austin, and that was in the refrigerated beer grotto at the Whole Foods. Otherwise the famously incongruous Texas capital was a sultry pleasure. Arriving midway through the 12-day Fusebox festival (April 16–27) allowed for a concentrated dose of Austin's relaxed mien and fervent tastes, as I took in a slab of what Fusebox's organizers refer to as Free Range Art. Among other things, that meant a program that roamed widely over categories and disciplines as well as points of origin: The festival annually culls its performance-based, visual, conceptual, and food-related projects from local, national, and international artists in roughly equal proportion.

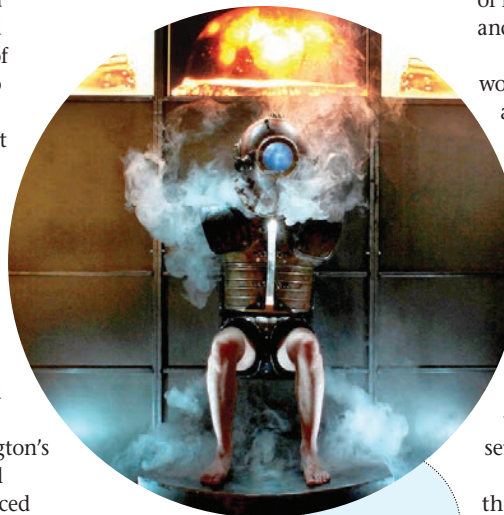
The Bay Area was represented this year by a rousing episode of choreographer Larry/Laura Arrington's highly collaborative experimental "game show," *SQUART!* (co-produced at Fusebox by Austin-based House of Ia), which had a far-flung mix of local and guest artists putting out completed (often complex and impressive) performances in a matter of a few hours. *SQUART!* also featured on its luminous panel of celebrity judges the likes of postmodern dance icon Deborah Hay (who by way of one critique led the crowded barroom venue in a chorus of "Don't Fence Me In"). Another intimidatingly dazzling celebrity judge was Christeene, Austin actor Paul Soileau's fierce and brilliant drag alter ego, who would go on to close out the festival on Saturday night with an all-new, ferocious floor show.

Underscoring the Free Range theme in the festival's second week were several remarkable performances that straddled the line between visual art, installation, and conventional theater.

One of these was *33 rpm and a few seconds*, by renowned Lebanese theater artists Rabih Mroué and Lina Sanneh, whose stage comes littered with several past decades worth of communication technology — including the turntable alluded to by the title as well as a fax machine, an answering machine, a cell phone, and stacks of books, all backed by an enormous projection of the principal character's Facebook wall. Notably, the stage remains devoid of any actor (other than a voice heard on the answering machine). Also notably, the principal character, based on an artist and activist in Beirut, is already dead. Only his devices and Facebook account continue to

No limits

Austin, Texas' Fusebox festival is 10 years young, wildly eclectic, transnational — and free!



MAN EX MACHINA

churn with life, as a host of friends, colleagues, and strangers remotely discuss, deliberate over, and variously appropriate his ambiguous suicide. With pointed associations for war-scarred Lebanon's contentious recent history, yet reverberating with a larger state of affairs, this sly and intriguing, multichannel conversation shimmers with our own ghostly and fragmented existence.

Man Ex Machina, meanwhile, had at least half an actor onstage as it delivered a brilliant and chilling multimedia treatise on the evolution of human and machine. Written, directed, and performed (in a stationary but cleverly versatile steam punk cyborg suit with two bare legs poking through) by multifaceted Bulgarian artist Venelin Shurelov of SubHuman Theatre, this riveting "cyber lecture" unfolds as a combination video game, animated documentary (the stunning 3D animations are by Yosif Bozhilov), and post-human minimalist cabaret. Its alternately grim and bracing vision of human evolution comes leavened by a tender humor, but packs enough punch in its trim 50 minutes to leave your head swimming.

Los Angeles-based multimedia artist Miwa Matrayek had two exquisite, visually and musically lush works in this year's festival, *Myth and Infrastructure* and *This World Made Itself*. Both feature her astounding multi-projection animations, into which she folds her own 2D shad-

ow-screen persona in real time. Disappearing into this layered screen world, her shadow becomes traveler and witness to the great and ominous unfolding of human action in the natural world. Indeed, *This World Made Itself* in particular proved a forceful complement to *Man Ex Machina* as it pondered the evolutionary timeline of earth, human agency, and the fragility of life in its own distinctive aesthetic and emotional register.

Beyond the merits of any single work, what remains so impressive about the festival's diverse offerings (and artistic director Ron Berry's shrewd curatorial vision) is the way the pieces so often spoke to one another. These unpredictable resonances emerged organically for the most part, but together with infusions of the featured Paloma Mezcal punch they fueled a subtle expansion of thought and feeling in a laidback setting devoid of any preciousness.

Free Range meant one more thing at this year's Fusebox: For the first time in this modest-sized but distinguished festival's 10-year history, all tickets to all shows were free to the public. The festival's organizers say they hope that by eliminating the ticket price — while still programming leading and challenging work — Fusebox will spur a deeper conversation about value, rather than continue to mask it behind the narrow and misleading idea that the ticket price is the end of the story (in reality, ticket prices rarely even come close to covering the actual material cost of producing such work).

Whatever else, the free ticket seemed to at least eliminate the mundane anxiety that comes with unfolding your wallet and deciding whether a purchase is worthwhile. Getting rid of that consumer judgment may also be enough to subtly but productively change the terms of relation between the public and the artist. If that's a hard thing to measure, it was easy enough to detect in the amiable mixing that went on throughout the festival. And who knows, it's possible too that a "free range" opens up a mental and social environment in which the real value and import of much of this work — whether delivered through the taste buds by high-concept gelato or reflected in the miraculously beautiful, agonized mirrors of Matreyek's animated sets — can be transmitted to us all with less distortion from the ideological frequencies of a market-driven society. **SFBG**

www.fuseboxfestival.com

Opening up

BY RITA FELCIANO
arts@sfbg.com

DANCE “Location, location, location” is real estate’s mantra, as those of us who keep running up against it know only too well. But location has also become essential to dance, especially for artists who want to forego the theater and make the outside world their stage.

For the last six years, Dancers’ Group, the Bay Area’s dance service organization, has sponsored the ONSITE series, weaving free dance performances into the urban fabric. Recent events have showcased Amara Tabor-Smith’s *He Moved Swiftly* (various locations), Jo Kreiter’s *Niagara Falling* (Seventh and Market streets), and Erika Chong Shuch’s *Love Everywhere* (City Hall Rotunda). Sara Shelton Mann’s *The Eye of Horus*, performed in Jessie Square, is the latest addition. She could not have chosen a better location.

Gently terraced and surrounded on three sides by glass and steel — but also the warmth of the old bricks of St. Patrick Church and the newer ones of the Contemporary Jewish Museum — Jessie Square opens itself to the greenery of Yerba Buena Gardens. The totality suggests an urban environment in which disparate perspectives (nature and culture, the past and the present, private and public spaces) harmoniously bump against each other.

In other words, Jessie Square was a perfect stage for Mann to send her dancer-disciples into a 40-minute performance in which they revealed different aspects of themselves, inspired by the way the Egyptian god Horus embodied multiple identities.

Each of the four — Christine Bonansea, Jorge de Hoyos, Jesse Hewit, and Sara Yassky — had developed a multi-sectional solo that, according to the preperformance information, was based on archetypes as derived from Caroline Myss’ book *Sacred Contracts*. Whatever the generating forces for these solos were, in performance they emerged and receded into the much larger activities at Jessie Square, the whole becoming a kind of moving *tableau*

vivant. The dancers transformed lunchtime crowd actions — eating, talking, strolling, and waiting — into something beyond the commonplace. They injected poetry into daily life.

Generous and welcoming as these types of performances are, I personally miss the more intimate and more focused encounters that inside spaces offer. Mann and production designer David Szlasa stepped in with props or directions



as needed. In a favorite moment, Szlasa’s breadcrumbs coaxed a flock of pigeons into a procession across the square. Mann pulled Bonansea up to her full height to send her off on an imaginary tightrope; she also shushed (or at least I think she did) Hewit’s screaming tantrum. Later on, when he sat immobile in a beggar’s pose, she brought him what I first saw as a fishing rod. It was a whip.

Eye is full of small incidents — some touching, some hilarious, some nonsensical — controlled by planning and a lot of serendipity. Hewit tried a shoulder stand, holding a carnation. De Hoyos raced along a diagonal as if shot from a bow. Yassick played what looked like a solitary game of bocce ball. Interspersing these lighter incidents were moments of anguish, lack of stability, and a sense of mortality. At one point or another, just about everyone looked dead as the plank that de Hoyos dragged around.

Bonansea bitterly wept as she put her clown makeup on; her mad

Sara Shelton Mann’s site-specific exploration ‘The Eye of Horus’

laughter while racing the square became monstrous. Yassky, apparently in severe pain, rubbed a balloon against her belly and approached a passerby who politely put his phone away to acknowledge her.

Sometimes, the dancers disappeared in the crowd. I had lost sight of de Hoyos when someone pointed him out leaping and gesticulating on top of the parking garage. If there were any narrative suggestions, it was the ongoing give and take between de Hoyos and Mann. Or perhaps it was Bonansea marching up to de Hoyos, who had dropped to the ground after his lovely ballad fragment. In her best French rhetorical manner, the petite performer started a discourse (on, among other things, mortality) and the corpse in front of her. She finally decided that the theory had run into reality and proceeded with mouth-to-mouth resuscitation.

If Bonansea was something of clown figure, the powerful Yassky seemed imprisoned inside her own body. She is a slender, gamine performer, and I don’t think I ever saw her relax. When she held her limbs tight to her body, they looked like they were

enchaining her. When she crouched on a tiny stool on one leg, she repeatedly spilled water and salt offered to her. Whispering into a mike, she asked for help. Clawing her throat while lying on her back, she looked about ready to expire. For all the portentous self-examination in *Eye*, the work was free-spirited, unpretentious, and yet quite serious. The boom box sound score, however, needs rethinking; much of it was too blatantly obvious. While *Eye* greatly benefited from its gorgeous location, at times it looked too thin, dissipating some of its energy. It probably will benefit from the additional performers — Sherwood Chen and a group of community volunteers — who will join the final show Sat/3. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, visit www.sfbg.com.

THEATER

OPENING

“Des Voix: Found in Translation Biennial 2014”
Various venues, SF; www.desvoixfestival.com.

Prices vary. May 1-25. In addition to *Communiqué N@10* (listed in Ongoing, below), this festival of contemporary French playwrights and cinema includes four new play translations, a “New Play Nightclub,” film screenings, and more. Presented by Playwrights Foundation, Tides Theatre, Cutting Ball Theater, French International School, and the French Consulate of San Francisco.

“DIVafest” Exit Theatre, 156 Eddy, SF; www.divafest.info. Prices and showtimes vary. May 1-24. This 13th annual festival celebrates the work of women artists, with performances including the premiere of *Rat Girl* (adapted from the memoir by rocker Kristin Hersh), Margery Fairchild’s ballet comedy *The Pas De Quatre*, a reading by acclaimed poet Diane di Prima, and more.

Dracula Shelton Theater, 533 Sutter, SF; sfdracula.blogspot.com. \$35. Opens Thu/1, 8pm. Runs Thu-Sat, 8pm. Through May 31. Kellerson Productions presents a new adaptation of the Bram Stoker classic.

Du Barry Was a Lady Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Previews Wed/30-Thu/1, 7pm; Fri/2, 8pm. Opens Sat/3, 6pm. Runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (also May 10 and 17, 1pm); Sun, 3pm. Through May 18. 42nd Street Moon presents Cole Porter’s saucy musical comedy, with comedian and writer Bruce Vilanch starring.

Romeo and Juliet Phoenix Theatre, 414 Mason, Ste 601, SF; www.eventbrite.com. \$20. Previews Thu/1, 8pm. Opens Fri/2, 8pm. Runs Thu-Sat, 8pm; May 11 and 24, 3pm. Through May 24. Ninjaz of Drama performs Shakespeare’s tragic romance.

Seminar San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfpplayhouse.org. \$20-100. Previews Wed/30-Fri/2, 8pm. Opens Sat/3, 8pm. Runs Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); May 18 and June 1 and 8, 2pm. Through June 14. San Francisco Playhouse performs Theresa Rebeck’s biting comedy. **Waxing West** Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Opens Thu/1, 8pm. Runs Thu-Sat, 8pm (Sat/3, show at 3pm); Sun, 3pm. Through May 18. Brava! For Women in the Arts and RasaNova Theater present the West Coast premiere of Saviana Stanesco’s tale of a Romanian mail-order bride haunted by her country’s past.

BAY AREA

Nantucket Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Opens Sat/3, 7pm. Runs Thu and Sat, 7pm. Through June 14. Acclaimed solo performer Mark Kenward presents his “haunting yet hilarious” autobiographical show about growing up on Nantucket.

ONGOING

Communiqué N@10 Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Opens Thu/1, 7:30pm. Runs Thu, 7:30; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through May 25. Cutting Ball Theater closes its 15th season with the American premiere of Samuel Gallet’s drama inspired by recent racial tensions in France.

E-i-E-i-OY! In Bed with the Farmer’s Daughter NOHspace, 2840 Mariposa, SF; www.vivienstrauss.com. \$20. Fri-Sat, 8pm. Through May 10. Vivien Strauss performs her autobiographical solo show.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm. Starting May 17, performance schedule changes to Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about “a 20th century man living in a 21st century city.”

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow’s musical comedy revue all about food.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes’ raunchy mock-operetta *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco’s storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a

MARK KENWARD IN NANTUCKET

PHOTO BY DAVID ALLEN



1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It’s back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including “Sweet Pam” Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there’s less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval’s Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn’s musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

The Provoked Wife Fort Mason Center, Southside Theater, SF; www.generationtheatre.com. \$15-35. Thu/1-Sat/3, 8pm; Sun/4, 3pm. Generation Theatre performs Sir John Vanbrugh’s Restoration comedy. **Shit & Champagne** Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D’Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing ‘70s-style *white*-sploitation flick, played out live on Rebel’s intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Sleeping Cutie: A Fractured Fairy Tale Musical Thicket House, 1695 18th St, SF; sleepingcutiemusical.tix.com. \$30-40. Thu-Sat, 8pm; Sun, 2pm. Through May 11. Off a Cliff Productions and PlayGround present Diane Sampson and Doug Katsaros’ world-premiere musical.

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasySF.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theater’s most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an “undisclosed location” (in fact, a wonderfully redesigned version of the company’s Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snapshots of overheard stories rather than complete arcs, and can follow those of their own choosing — there’s a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe’s Clock Shop (the “cover” storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

The Suit ACT’s Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Opens Wed/30, 8pm. Runs Wed-Sat, 8pm (also Sat and May 7 and 14, 2pm); Sun, 2pm (May 18, show at 1pm); Tue, 7pm (May 13, show at 8pm). Through May 18. ACT performs Peter Brook, Marie Hélène Estienne, and Franck Krawczyk’s music-infused drama about betrayal and resentment adapted from the short story by South African author Can Themba.

Tipped & Topsy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat, 5pm; Sun, 7pm. Extended through May 17. Last fall’s San Francisco Fringe Festival began on a high note with Jill Vice’s witty and deft solo, *Tipped & Topsy*, and the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes, Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi-Depression-Era charm. She’s a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy’s before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the dos and don’ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barfly associates, while provoking a dangerous showdown with the bar’s self-aggrandizing sleazeball owner, Rico. With a love of the underdog and strong writing and acting at its core, *Topsy* breezes by, leaving a superlative buzz. (Avila)

The World’s Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka “The Amazing Bubble Man”) returns to the Marsh.

BAY AREA

Fences Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Tue and Thu-Sat, 8pm (also Sat/3 and May 10, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through May 11. Marin Theatre Company performs August Wilson’s Pulitzer- and Tony-winning drama, with an all-star cast of Bay Area talent: Carl Lumby, Steven Anthony Jones, and Margo Hall.

The Letters Harry’s UpStage, Aurora Theatre Company, 2081 Addison, Berk; www.auroratheatre.org. \$28-32. Wed-Sat, 8pm; Sun, 2pm. Through June 1. Aurora Theatre Company showcases its new second-stage performance space with John W. Lowell’s suspenseful thriller.

Not a Genuine Black Man Osher Studio, 2055 Center, Berk; www.berkeleyrep.org. \$30-45. Wed, 7pm (no shows May 14, 21, or 28); Thu-Sat, 8pm (no shows Sat/3 or May 9-10). Through May 31. Brian Copeland brings his acclaimed, long-running solo show to Berkeley Rep for a 10th anniversary limited run.

Smash Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$30. Thu/1-Sat/3, 8pm; Sun/4, 2pm. Dragon Theatre performs Jeffrey Hatcher’s political comedy.

Tribes Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm; no 2pm show May 18). Through May 18. Berkeley Rep performs Nina Raine’s family drama about a young deaf man who comes of age.

The 25th Annual Putnam County Spelling Bee Julia Morgan Theater, 2640 College, Berk; www.berkeley-playhouse.org. \$18-60. Thu/1-Fri/2, 7pm; Sat/3, 1 and 6pm; Sun/4, noon and 5pm. Berkeley Playhouse performs the Tony-winning musical comedy.

Wittenberg Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Extended through May 11. Aurora Theatre Company performs David Davalos’ comedy about reason versus faith. **SFBG**



Brilliant exodus

Arthur Szyk's 1930s *Haggadah* packs fresh visual punch.

BY MARKE B.
marke@sfbg.com

VISUAL ART/LIT Passover ended last week — Bubbe's back in Florida, gefilte fish leftovers have been composted, and matzoh crumbs no longer spangle your favorite hoodie. But the saga of an oppressed people throwing off their shackles under the auspices of a vengeful yet baffling god remains timeless. *Arthur Szyk and the Art of the Haggadah*, a magical exhibition at the Contemporary Jewish Museum (www.thecjm.org) through June 29, displays the story of the Jews' ancient exodus from Egypt as illustrated in one of the world's most beautiful books.

Szyk (1894-1951), a Jewish Pole

who emigrated first to France in 1927 and then to the UK and US, was an ambitious and popular illustrator and artist whose work became more politically engaged with the rise of National Socialism in Germany. As early as 1933, he equated Hitler with the pharaoh of the Torah in his work. This eventually led to a fully illustrated *Haggadah*, the Passover dinner ceremony guide that retells the story of the Jews' flight from Egypt.

Taking what seems like equal influence from illuminated medieval manuscripts, Art Nouveau style, Eastern European folk art, and satirical cartoons, the 48 exquisite illustrations team with contemporary references — for example, the "wicked son" in the story of the four sons sports a Hitler-like mustache. (Many of the drawings also prominently featured swastikas, until they were painted over upon the book's release in 1940, perhaps in capitulation to the British publisher.)

Beyond the pre-scient political bite, though, of this classic book — like many Jewish kids, my husband received a replica as a bar mitzvah present — lies its sheer art-



fulness. The small pages, Mughal miniature-like, brim with gorgeous calligraphy, eye-popping design elements (Szyk based his layouts on graph paper), touching portraits, and a veritable bestiary of symbolic animals. It's an epic piece of storytelling, which has itself become part of the epic story. **SFBG**



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Mary Blair, concept artwork for *Peter Pan* (1953); collection Walt Disney Family Foundation, gift of Ron and Diane Disney Miller; © Disney | *MAGIC, COLOR, FLAIR: the world of Mary Blair* is organized by The Walt Disney Family Museum | © The Walt Disney Family Museum® Disney Enterprises, Inc. | © 2014 The Walt Disney Family Museum, LLC | The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.

ARTS + CULTURE ON THE CHEAP

**JULIANA KANG ROBINSON'S
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Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 30

"Saving the California Condor" Zimmer Auditorium, Oakland Zoo, 9777 Golf Links Rd, Oakl; www.oaklandzoo.org. 6:30-9:30pm, \$12-20. Oakland Zoo's Conservation Speaker Series presents biologist Joe Burnett of the Ventana Wildlife Society and Oakland Zoo veterinarian Dr. Andrea Goodnight.

THURSDAY 1

"Eating Cultures" SOMArts Cultural Center, 934 Brannan, SF; www.aawaa.net. Opening reception, 6-9pm. Free. Exhibit runs Tue-Fri, noon-7pm; Sat, noon-5pm. Through May 30. As part of the Asian Pacific Islander Cultural Center's United States of Asian America Festival, the Asian American Women Artists Association presents a juried art exhibition featuring work inspired by food and food traditions. **"Jackpot NightLife"** California Academy of Sciences, 55 Music Concourse, SF; www.calacademy.org. 6-10pm, \$12. 21 and over. NightLife studies the statistics of luck, with visual FX wizards from Tippet Studio (*Cosmos*), Rat Pack-era tunes by DJ Tanoa, casino games, and more. **Ben Ross** Green Arcade, 1680 Market, SF; www.thegreenarcade.com. 7pm, free. The author discusses *Dead End: Suburban Sprawl* and *the Rebirth of American Urbanism*.

FRIDAY 2

"Artwear" de Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden, SF; www.famsf.org. 9:30am-8:30pm. Also Sat/3, 9:30am-4:30pm. Free. Shop wearable art by 16 local textile and jewelry artisans and designers. **Jo Becker** Book Passage, 1 Ferry Building, SF; www.bookpassage.com. 12:30pm, free. The Pulitzer-winning journalist reads from *Forcing the Spring: Inside the Fight for Marriage Equality*.

SATURDAY 3

"Bikes to Books Rides Again!" Meet at Jack London Alley, near South Park and Second St, SF; www.burritojustice.com. 12:45pm, free. Burrito Justice and the San Francisco Bicycle Coalition host this seven-mile bike tour celebrating the literary history of San Francisco. Tips from the organizers: "Bring bikes with gears, snacks, and enthusiasm." **"California Bookstore Day"** Various locations; www.cabookstoreday.com. Nearly 100 bookstores across the state participate in this celebration with parties, author readings, in-store events, and exclusive day-of merch. Check website for local events. **"A La Carte and Art"** Castro between Church and Evelyn, Mtn View; www.miramarevents.com. 10am-6pm. Free. Through Sun/4. This

two-day festival features live music, a juried arts and crafts show, a classic car show, a farmers market, and more.

"Pegapalooza" Pegasus Downtown, 2349 Shattuck, Berk; Pegasus Oakland, 5560 College, Oakl; and Pegasus on Solano, 1855 Solano, Berk; www.pegasusbookstore.com. May 3-10. The bookstore marks its 45th anniversary with a full slate of festivities; tonight's kick-off, in honor of California Bookstore Day, is a conversation between Dave Eggers and Malcolm Margolin at the Shattuck location (7:30pm, free). **Jenni Pulos** Book Passage, 1 Ferry Building, SF; www.bookpassage.com. 11am, free. The Bravo star (*Flipping Out*) reads from her new memoir-advice tome, *Grin and Bear It*. **Shipyards Artists Spring Open Studios** Hunters Point Shipyards, Innes at Donahue, SF; Islais Creek Studios, 1 Rankin, SF; www.thepointart.com. 11am-6pm. Also Sat/4. Free. More than 125 artists participate in this 25th anniversary open studios event.

SUNDAY 4

"Poetry Unbound #4" Art House Gallery, 2905 Shattuck, Berk; berkeleyarthouse.wordpress.com. 5:15pm, \$5. Readings by Deborah Fruchey, Blanca Torres, and Carol Hogan, followed by an open mic. **Urban Air Market Hayes Valley** Octavia and Hayes, SF; www.urbanairmarket.com. 11am-6pm, free. Sustainable shopping (clothing, jewelry, home décor, body products, etc.) covers Hayes Valley at this open-air event.

MONDAY 5

"Cinco de Mayo at Habitot Children's Museum" Habitot Children's Museum, 2065 Kittredge, Berk; www.habitot.org. 9:30am-12:30pm, \$8-10. Celebrate Mexican culture with special craft projects. **"The Cosmic Cocktail: Three Parts Dark Matter"** Morrison Planetarium, California Academy of Sciences, 55 Music Concourse, SF; www.calacademy.org. 7:30pm, \$8-12. University of Michigan physics professor Katherine Freese discusses the hunt for dark matter. **"Reclaiming Cinco de Mayo"** San Francisco Living Wage Coalition, 2940 16th St, SF; www.livingwage-sf.org. 6-10pm, \$5-25. Independent art and literature gala benefiting the SF Living Wage Coalition and its sister organization, Las Hormigas, in Ciudad Juarez.

TUESDAY 6

"An Evening with Benjamin Jealous and Belva Davis" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 7pm, \$20-25. The former NAACP president and the pioneering journalist meet for an onstage conversation. **"Israel's 66th Independence Day"** Justin Herman Plaza, Embarcadero at Market, SF; www.sjicfsf.org. Noon-1:30pm, free. With live Israeli music, falafel vendors, community leaders, and more. **SFBG**



DRIVE TIME:
TOM HARDY IN *LOCKE*
PHOTO COURTESY OF A24

Manscape

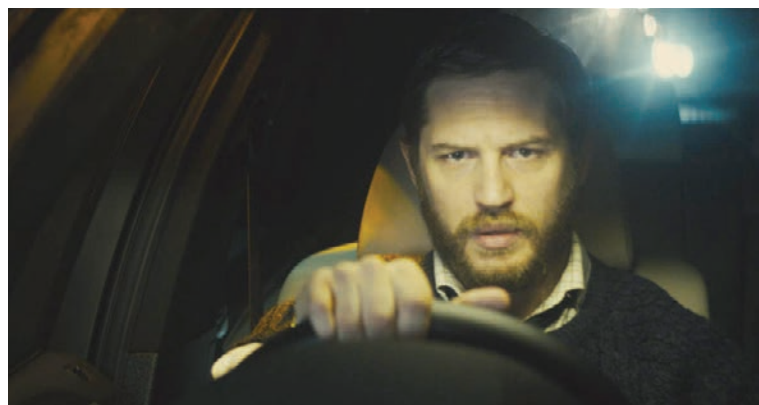
The male protagonists of 'Fading Gigolo' and 'Locke' do what they gotta do

BY DENNIS HARVEY
arts@sfbg.com

FILM It's no wonder John Turturro's *Fading Gigolo* is already shaping up as one of the year's few indie hits so far — like many such before it, it offers a titillating surface premise belied by the reassuring confirmation of a staid moral outlook beneath. The writer-director plays Fioravante, a middle aged native Brooklynite whose working hours as a florist are shrinking; meanwhile older friend Murray (Woody Allen) faces closing the bookstore his family has operated for three generations. The latter hits upon an unlikely moneymaking scheme when his female dermatologist mentions she and her best friend would pay for the first-time novelty of a three-way. Murray proposes Fioravante provide the meat in their sandwich, and despite all initial resistance, he consents to a trial one-on-one with the client — played by Sharon Stone, so it's not exactly a huge sacrifice. This goes well, as do appointments with her BFF Sofia Vergara, another socialite bombshell in unlikely need of professional erotic assistance.

It's with the addition of a third customer that things get complicated: Fioravante gets referred to Avigal (Vanessa Paradis), whose status as widow of an older Hasidic rabbi requires a suffocating level of propriety. Starved for affection, she lets Fioravante (passing himself off as a Sephardic Jew) touch her ostensibly aching back, which is just as bad as a five-alarm coital orgasm so far as her community elders are concerned. Their clandestine meetings do not escape the vigilant notice of an officious neighborhood patroller (Liev Schreiber) already smitten with Avigal, and whose suspicions of criminal activity are enflamed by jealousy.

It's ironic that while most screen depictions of heterosexual prostitution feature nothing but young, beautiful women servicing men of more realistically variable attractiveness, this ostensible role-reversal keeps the gender inequity just so. Fioravante is a not-so-young, not-particularly handsome man (albeit one made attractive by Turturro's air of gentlemanly gravity here) who gets only



hot numbers as Janes — it's *still* a male fantasy, only now the guy is getting paid. *Fading Gigolo's* general affability lets it get away with a boatload of cultural and casting stereotypes, not least Vergara as a fiery Latina who might as well have *muy caliente* tattooed on her voluptuous flesh. For "plain," virtuous contrast we get a glammed-down Paradis, the model-singer-actor who's been France's leading pop pinup for about a quarter-century. Then there's Sharon Stone, playing Sharon Stone, which is to say archly channeling two things: a) Aren't I hotter than ever? and b) I am smarter than the rest of you combined (and hotter too).

There are no unattractive women here — in fact Brooklyn itself seems to have been airbrushed free of clutter, human and otherwise. Even Allen, doing his usual dithery standup shtick, gets a spouse (Tunisian singer M'Barka Ben Taleb) half his age, and who further extends the film's gloss of multiculturalism as harmless exotica. (It wasn't clear to me whether the dark-skinned kids running around were their kids, or grandkids — while Avigal's six children are kept conveniently off screen, lest they spoil the mood of desire.)

Fading Gigolo goes down very easily, even if on his fifth feature behind the camera Turturro remains a sometimes stilted director and careless scenarist. Taking a leaf from Allen's notebook, this romantic fantasy is shot in warm, soft tones, draped in cool jazz, and takes place in an idealized New York City that's part nostalgia, part pure imagination. The scented-bath atmosphere allows you to overlook the clumsier, poorly developed bits. And the film's sometimes naive good nature almost lets it get away with being an entirely narcissistic male daydream of what women really want: an average (but secretly exceptional) guy whom beauties throw themselves at because he alone understands they want to be wooed.

Another guy performing a sort of perfected masculinity for the benefit

of needy others is Tom Hardy's titular character in Steven Knight's *Locke*. This virtual solo show has the actor as Ivan Locke, a 40-ish construction manager driving to London on the eve of "the biggest cement pour" ever attempted in Europe. But he's driving *away* from that, to the shrill indignation of superiors who expect his reliable on-site supervision, and the increasingly drunken panic of the flunky (voice of Andrew Scott) he's deputized to take his place. The reason for this unprecedented dereliction of responsibility is that Ivan is committed to another responsibility, to "take care of my fuckup."

As we gradually realize during his 85-minute drive, that means showing up for the premature birth of the baby he's sired by a fragile, rather hysterical-sounding woman (Olivia Colman) in the brief sole detour from marital infidelity he's ever taken. Doing so may well end his career, as well as his long-standing marriage to the mother of his sons. But our protagonist is determined at any cost not to become his own late father (with whom he has imaginary conversations), a wastrel who never made good on his obligations to family or anyone else.

Shot repeatedly in real time with multiple cameras over 12 nights (the actors voicing Bluetooth callers also performed "live" in conference-call fashion), then assembled from 16 full-length takes, *Locke* is a striking experiment that never quite escapes an air of theatrical stunt. In retrospect you realize most of its tension derives not from the core emotional crises, but from narrative red herrings — primarily our terror that anyone multitasking this recklessly behind the wheel is an accident waiting to happen. But the chameleonic Hardy, playing a rather square, middle-class, essentially humorless type unlike any he's done before, makes this effortfully "decent" man so compelling you can't look away. If there's anything this actor can't do, he hasn't tried it yet. **SFBG**

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Mr. Nice Guy

'Super Duper Alice Cooper' goes through the looking glass with a rock legend

BY CHERYL EDDY
cheryl@sfbg.com

FILM Almost 10 years ago, a sprawling music doc entitled *Metal: A Headbanger's Journey* kick-started the careers of Canadian filmmakers Sam Dunn and Scot McFadyen. Since 2005, the duo has worked on films about Rush, Iron Maiden, and Motorhead; they've also collaborated on a doc about Satan and will soon take on a project about "a very important heavy metal band who shall temporarily remain nameless." Their current feature adds a third co-director, Reginald Harkema, for the colorful story of Alice Cooper, née Vincent Furnier, who's as famous for songs like 1972's "School's Out" as he is for his horror-meets-vaudeville stage shtick.

Though *Super Duper Alice Cooper* retraces tales that will be familiar to anyone who's read Cooper's autobiographies or seen his *Behind the Music* episode, the directors tried to make the film as visually dynamic as possible, tapping old footage and animation and avoiding any talking heads. On the eve of the film's premiere at the Tribeca Film Festival, and just ahead of its local screenings, I spoke to them about their approach.

SF Bay Guardian You've made a number of rock docs. What's different about *Super Duper Alice Cooper*?

Scot McFadyen We'd finished doing *Rush: Beyond the Lighted Stage* (2010), and we were at an awards ceremony in London, where we were approached by Shep [Gordon, Alice Cooper's longtime manager] about doing a doc on Alice. We decided that we'd be into it if we could do it in this sort of "doc opera," highly visual way without talking heads. We thought that would be a really fun challenge. He's such a cultural icon — I think it's important for people to realize how much effect he's had since the early 1970s, and how much an influence he's been as a pioneering shock rocker.

SFBG Can you elaborate on "doc opera"?
Reginald Harkema The idea came because Sam and Scot have cut their teeth on documentaries, whereas I come in from a feature-drama side. I said, why don't we take the approach of mythologizing our character?

Why don't we take the usual documentary material — TV appearances and magazine spreads, concerts and photos — and marry it with a rock opera concept? And Alice's music is perfect for that because he's very self-referential. His music became the soundtrack to his own rock opera.

SFBG Cooper has been open about his past and this film doesn't contain any shocking new revelations. How did you strategize around that?

SM Alice is such a showman. He does a lot of interviews, and we hear the same stories over and over. We did, like, 40 hours of interviews with him just trying to get him to go beyond the surface. And it was great

Gordon is also about to hit theaters. Have you seen it?

SM Yes! It's funny, because you'll see there are a couple of stories in there that are similar to our film — and what's great is that they're completely different in his doc than in Alice's doc. It really shows you how everyone's memories are affected from that period. By the end, [Supermensch] is much more about Shep and his life than about him and Alice, but there are some moments of crossover for sure.

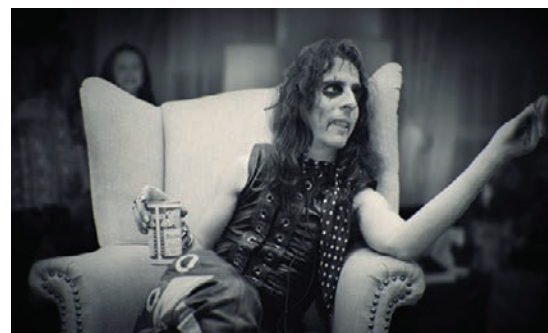
SFBG *Supermensch* is directed by Mike Myers, which leads to the obvious question: why no Wayne's World (1992) clips in your movie?

SM We'd seen the docs about Alice in the past, but it seemed like the most Shakespearean, dramatic moment of his life was when he stepped onstage sober. And that was in 1986. That was the point where this Jekyll and Hyde character was able to overcome his demons. Yeah, he went on and did "Poison" and had a number one hit with that, and then did *Wayne's World*, but that was after the endpoint of our story.

SFBG Ending the movie in the 1980s also allows you to avoid going into Alice's conservative political views.

RH He's pretty apolitical, really — he's a rich guy who lives in Arizona. He's no Ted Nugent. But the goal of the story was to talk about how this kid, Vincent Furnier, transformed into the character of Alice Cooper. If you ask any performer, especially vocalists, they'll tell you they go through some sort of transition before they go onstage. I think what makes Alice unique is that he becomes this character. And so while we didn't necessarily want to touch on the political side of his life, we did want to show that this was a nice Christian kid from suburban Phoenix who became the godfather of shock rock. It was important to us to paint that picture. **SFBG**

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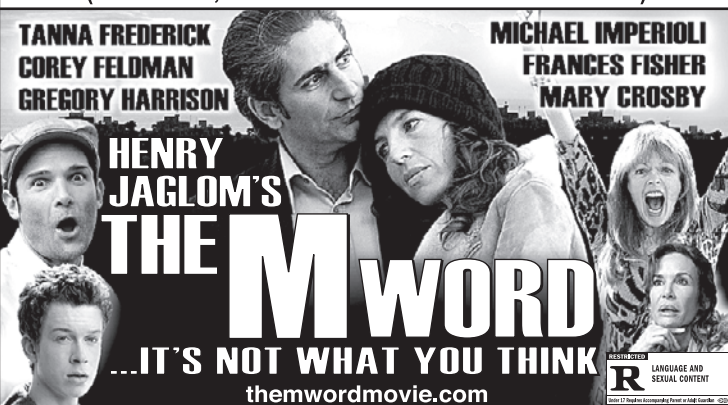
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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

SF INTERNATIONAL FILM FESTIVAL

The 57th San Francisco International Film Festival runs through May 8. Screening venues include the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most shows \$15) and complete schedule, visit festival.sffs.org.

OPENING

The Amazing Spider-Man 2 Andrew Garfield, Emma Stone, and director Marc Webb return from the 2012 series reboot, with new villains Jamie Foxx and Dane DeHaan adding conflict and one-liners. (2:20) *Balboa*, *Marina* (showing the original version and a version with Chinese subtitles).

Blue Ruin The crowd sourced poster child for cinematic Kickstarter campaigns everywhere (it won the International Federation of Film Critics prize at its Cannes premiere last year), Jeremy Saulnier's nuanced nail-biter of a revenge flick is a model of smart, taut storytelling. The almost mute drifter Dwight (Macon Blair) appears to be living a quiet, rootless life, sleeping in his car and randomly dumpster diving, when he learns that a

man named Wade Cleland is about to be released from prison. Returning home, Dwight methodically plans an act of vengeance that quickly spirals out and threatens his loved ones. We learn the truth about what really went down as he goes, carefully rooting through a cabin in the forest, uncovering clues and weapons, playing voice mail, laying his trap, and pissing on a patriarch's grave. The wooded landscape beside a silent lake is all too familiar for fans of late-1970s horror, although Saulnier is more interested in the unsensational, sad kind of poetry unfolding behind a reluctant participant in a small-town *Death Wish* (1974) than thrill kills, ejaculatory retribution, and all the spectacle and shame along for the ride. (1:32) *Presidio*. (Chun) **Fading Gigolo** Ah, the charm of a well-aged, seasoned perv ... nope, we don't dare touch the Woody Allen/Dylan Farrow abuse allegations — though those recent headlines flit around the edges of this generally benevolent, almost strangely innocuous charmer, written by and directed John Turturro, who also stars as the curiously blank-faced tabula rasa of a title character. The delights of Mrs. Robinsons have been rhapsodized on film, through the lens of worshipful younger men — less so, their male counterparts, as viewed by other hetero men. The danger of bromance surging into the homoerotic is likely too dire for most, yet somehow bookstore boss Murray (Allen) sees the mysterious, submerged sex appeal in his loyal employee Fioravante (Turturro) and taps him to get involved in a ménage à trois with a society dermatologist (Sharon Stone). The soft-spoken Fioravante turns out to be a smash in the sack with the doc,

transforming the opportunistic Murray into a wildly successful pimp as his employee takes on the audacious Selima (Sofia Vergara) and the prim Jewish Orthodox widow Avigal (Vanessa Paradis). The latter character seems to have come straight from another place and time — much like this film, which turns Brooklyn into a something resembling a leaf-strewn European village and recalls odes to revolutionary sexuality in the '60s. The movie's lightly absurd comedy is embedded in the fact that Turturro writes himself into the role of the seducer, the pleaser, while wrapped in the skin of pleasant if everyday-looking Joe, although Paradis, a revelation as a deeply repressed devout mother slowly awakening to her body, points to more serious pleasures, lingering below the surface of all of us. For more on this film, see "Manscape." (1:30) *Albany, Embarcadero*. (Chun)

For No Good Reason *For No Good Reason* is a jungle gym of a movie: loud, active all over, one tumble after another. Made over 15 years with the close collaboration of its subject, the artist Ralph Steadman, the film is obviously a work of love, an ode to this man, and his life's work. There is archival footage of Steadman and Hunter S. Thompson (each gave the other's art a relief and elucidation) mixed with Steadman showing Thompson's unofficial weirdo heir, Johnny Depp, around Steadman's home and studio, talking and telling stories all the while. There's constant music, too, from an odd variety of rock 'n' roll artists, and the effect is rather exhausting, if slight and genial. *For No Good Reason* switches between the timelines

CONTINUES ON PAGE 38 >>

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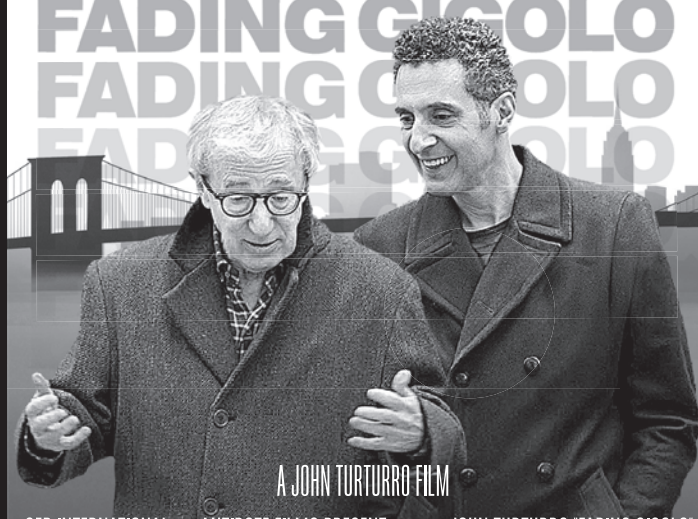
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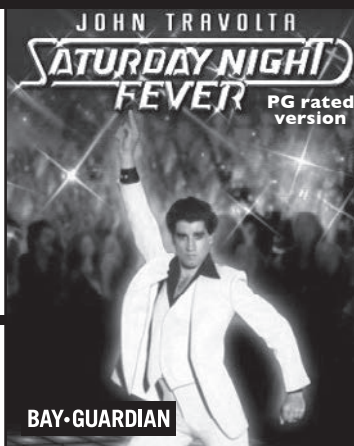
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as egged on by Steadman's storytelling, and given further life in animating his illustrations. Sometimes the film stops in its "narrative" tracks, as it were, to show Steadman splat out the start of a painting — they all seem to start with ink thrown at a canvas — then spend 10 minutes watching him build the painting, which may be the most fascinating bits captured by director Charlie Paul, who's otherwise content to toe the hagiography line of one of his artistic heroes. (1:29) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Ryland Walker Knight) **Friended to Death** Everybody's got one: that Facebook friend obsessed with turning every single waking moment into social-media fodder. Self-centered parking-enforcement officer Michael (Ryan Hansen of *Veronica Mars*) updates his status dozens of times a day, not realizing he's just as obnoxious online as he is in real life. When he's suddenly fired and his best friend (Zach McGowan) dumps him, Michael enlists dog-obsessed mama's boy Emile (James Immekus) to help him fake his death, unaware that he's being stalked by a mysterious woman (co-writer and director Sarah Smick) who is actively plotting his downfall for reasons of her own. Michael's attention-grabbing scheme goes predictably awry in this sitcom-ish film, which advances the valid theory that spending too much time online will render a person

incredibly shallow and narcissistic. The humor is hit-and-miss, though co-writer Ian Michaels, as Michael's meathead nemesis, has a funny running joke involving his character's affection for calling people "bro" with a celebrity twist, as in, "Chill out, Broseph Gordon-Levitt!" (1:34) *Metreon*. (Eddy) **Ilo Ilo** Set in 1997 Singapore at the onset of the country's recession, *Ilo Ilo* focuses on one family, who could be *any* family: father Teck (Chen Tianwen), who's been let go from his sales position and is working various hourly jobs, hoping his wife doesn't find out; pregnant Hwee Leng (a dynamic Yeo Yann Yann), a secretary who's been the "bad cop" in the relationship so long she's kind of grown into the role; and bratty Jiale (Koh Jia Ler), a 10-year-old terror who disobeys at home and gets into fights at school. Into this swirl of domestic tension comes Teresa (Angeli Bayani), a housekeeper-nanny who's left her own family behind in the Philippines in search of a better way of life. It's hell at first — "Auntie Terry" is no Mary Poppins, but she has the patience of a saint, putting up with Jiale's antics and Hwee Leng's ice-queen routine. Slowly, however, she builds a rapport with her young charge, but since *Ilo Ilo* is firmly interested in realism, there's no quick fix to the problems that lie beneath the family strife, despite the kid's obsession with lottery numbers. A remarkably assured debut film from 29-year-old director Anthony Chen, *Ilo Ilo* picked up the Camera

D'Or at Cannes, in addition to multiple other fest prizes. The accolades are well-earned — rarely has a film so effectively and subtly captured the day-to-day frustrations of middle-class financial uncertainty. (1:40) *Four Star*. (Eddy) **Locke** See "Manscape." (1:35) *Clay*, *Smith Rafael*. **The M Word** TV station KZAM bills itself as LA's "last independent TV station." So why are two henchmen from "corporate" visiting the station to cut the fat? There are some contradictions in Henry Jaglom's newest comedy of escalating emotions and descending intelligence, but one thing you can say is he's still going — Jaglom's been working in indie film since the '70s and operates unhindered by age or what *The M Word* refers to as "bleeding viewership." His "naturalistic" dialogue is an acquired taste and his characters are the expressive sort who transform conversations into arguments conquerable with screaming. Jaglom's co-conspirator and real-life partner, Tanna Frederick, stars as Moxie, the actress turned documentarian trying to understand her mother (Frances Fisher) by filming her menopausal tumult. She invites a hottie henchman (Michael Imperioli) to her house to pitch the product of her process: a doc about menopause to blow the doors off the subject and open the station to an untapped niche market. When layoffs begin, Moxie uses her newly inflated activist-ego to rally the employees in a sit-in to save their jobs. This is when you really feel Jaglom's presence. It's never clear if he's celebrating his characters' successes or laughing that such absurd attempts could gain traction. Why should Moxie's achievements be predictable on paper and confounding in action? Call it misanthropy, call it distrust — but don't call it comedy, because funny it ain't. (2:00) *Roxie*. (Vizcarrondo) **Super Duper Alice Cooper** See "Mr. Nice Guy." (1:38) *Balboa*, *Smith Rafael*.

ONGOING

Alan Partridge Steve Coogan recently took a serious-movie detour in last year's *Philomena*, but he's primarily a comedian — famed stage-side for roles in cult movies like *24 Hour Party People* (2002) and *The Trip* (2011). In his native England, he's also beloved for playing buffoonish, image-obsessed host Alan Partridge in multiple TV and radio series — and now, a feature film, in which a giant media conglomerate takes over Alan's North Norwich Digital radio station and gives it a cheesy corporate makeover. When he learns staffing cuts are afoot, Alan secretly throws his longtime friend and fellow DJ Pat (Colm Meaney) under the bus. Though he's oblivious to Alan's betrayal, the depressed and disgruntled Pat soon bursts into the station, toting a shotgun and taking hostages, and Alan is designated the official go-between — to his utter delight, since he becomes the center of the surrounding media circus ("I'm siege-face!" he crows), and his already-inflated head balloons to even more gargantuan proportions. Along the way, he and Pat continue broadcasting, taking calls from listeners, spinning Neil Diamond records, and occasionally interfacing with an increasingly annoyed police force. Fear not if you haven't seen any previous Alan Partridge outings — this film is stand-alone hilarious. (1:30) *Opera Plaza*. (Eddy) **Dancing in Jaffa** World champion ballroom dancer Pierre Dulaine, possessed of perfect posture and an over-the-top personality, returns to his native Jaffa, a city he hasn't laid eyes on since his family (Palestinian mother, Irish father) fled in 1948. His mission: train a group of 11-year-olds how to merengue, rumba, tango,

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picturesque town in the Andean foothills that seems to harbor an awful lot of Germans. Polite, well-dressed “Helmut” (Alex Brendemühl) befriends innkeepers Eva (Natalia Oreiro) and Enzo (Diego Peretti), taking a special interest in their 12-year-old daughter Lilith (Fiorencia Bado), whose petite frame (cruel classmates call her “dwarf”) awakens his let’s-experiment impulses. He gets even more attached when he finds out a pregnant Eva is carrying twins. Meanwhile, Israeli agents are moving in, having just snagged Mengele’s fellow war criminal Eichmann in Buenos Aires, and Lilith’s family soon catches on to their new friend’s true identity. Measured, multi-lingual performances — Brendemühl is both suave and menacing as the “Angel of Death,” forever penciling in his grotesque medical sketchbook — and the contrast between *The German Doctor*’s dark themes and the Patagonian beauty of its setting bring haunting nuance to Puenzo’s twisted-history tale. (1:33) *Embarcadero*. (Eddy)

The Lunchbox Ila (Nimrat Kaur) is a self-possessed housewife and a great cook, whose husband confuses her for another piece of furniture. She tries to arouse his affections with elaborate lunches she makes and sends through the city’s lunchbox delivery service. Like marriage in India, lunchbox delivery has a failure rate of zero, which is what makes aberrations seem like magical occurrences. So when widow Saajan (Irrfan Khan) receives her adoring food, he humbly receives the magical lunches like a revival of the senses. Once Ila realizes her lunchbox is feeding the wrong man she writes a note and Saajan replies — tersely, like a man who hasn’t held a conversation in a decade — and the impossible circumstances lend their exchanges a romance that challenges her emotional fidelity and his retreat from society. She confides her husband is cheating. He confides his sympathy for men of lower castes. It’s a May/December affair if it’s an affair at all — but the chemistry we expect the actors to have in the same room is what fuels our urge to see it; that’s a rare and haunting dynamic. Newcomer Kaur is perfect as Ila, a beauty unmarked by her rigorous staff; her soft features and exhausted expression lend a richness to the troubles she can’t share with her similarly stoic mother (Lillete Dubey). Everyone is sacrificing something and poverty seeps into every crack, every life, without exception — their inner lives are their richness. (1:44) *Opera Plaza*. (Vizcarondo)

Next Goal Wins World Cup fever is imminent — first game is June 12! — so there’s no better timing for this doc, which chronicles the transformation of American Samoa’s soccer team from international joke (thanks to a record-breaking 31-0 drubbing by Australia in 2001) to inspirational underdogs. Filmmakers Steve Jamison and Mike Brett visit the close-knit island nation just as Dutch hired-gun coach Thomas Rongen swoops in to whip the team into shape. Though he’s initially unimpressed, Rongen soon realizes that what his players lack in athletic ability, they make up for in heart, particularly beleaguered keeper Nicky Salapu (coaxed out of retirement, he’s still haunted by the 2001 loss) and upbeat Jaiyah Saelua, who is 100 percent accepted by her teammates, even though she happens to be transgender (“I’m not a male or a female — I’m a soccer player!”) *Next Goal Wins* is ultimately as much a window into American Samoan culture as it is a sports saga, adding richness to a tale that’s already heart-poundingly rousing. (1:30) *Roxie*. (Eddy)

Oculus Tim (Brenton Thwaites) and Kaylie (Karen Gillan) are grown siblings with a horrible shared past: When they were children, their parents (Rory Cochrane, Katee Sankhoff) moved them all into a nice suburban house, decorating it with, among other things, a 300-year-old mirror. But that antique seemed to have an increasingly disturbing effect on dad, then mom too, to ultimately homicidal, offspring-orphaning effect. Over a decade later, Tim is released from a juvenile mental lockup, ready to live a normal life after years of therapy have cleaned him of the supernatural delusions he think landed him there in the first place. Imagine his dismay when Kaylie announces she has spent the meantime researching aforementioned “evil mirror” — which turns out to have had a very gruesome history of mysteriously connected deaths — and painstakingly re-acquiring it. She means to destroy it so it can never wreak havoc, and has set up an elaborate room of camcorders and other equipment in which to “prove” its malevolence first, with Tim her very reluctant helper. Needless to say, this experiment (which he

initially goes along with only in order to debunk the whole thing for good) turns out to be a very, very bad idea. The mirror is clever — demonically clever. It can warp time and perspective so our protagonists don’t know whether what they’re experiencing is real or not. Expanding on his 2006 short film (which was made before his excellent, little-seen 2011 horror feature *Absentia*), Mike Flanagan’s tense, atmospheric movie isn’t quite as scary as you might wish, partly because the villain (the spirit behind the mirror) isn’t particularly well-imagined in generic look or murky motivation. But it *is* the rare new horror flick that is genuinely intricate and surprising plot-wise — no small thing in the current landscape of endless remakes and rehashes. (1:44) *Metreon, 1000 Van Ness*. (Harvey)

Only Lovers Left Alive Jim Jarmusch has subverted genre films before — you don’t have to dig deep to find fierce defenders of 1995 Western *Dead Man* — but his latest, *Only Lovers Left Alive*, is poised to be his biggest commercial hit to date. That’s not merely because it’s a vampire film, though this concession to trendiness will certainly work in its favor, as will the casting of high-profile *Avengers* (2012) star Tom Hiddleston. But this is still a *Jarmusch* vampire movie, and though it may be more accessible than some of the director’s more existential entries, it’s still wonderfully weird, witty, and — natch — drenched in cool. The opening credits deploy a gothic, blood red font across a night sky — a winking nod to the aesthetics of Hammer classics like *Horror of Dracula* (1958). Then, the camera begins to rotate, filming a record as it plays, and symbolizing the eternal life of the two figures who’ve entered the frame: gloomy Adam (Hiddleston, rocking a bedhead version of Loki’s dark ‘do), who lurks in a crumbling Detroit mansion, and exuberant Eve (Tilda Swinton, so pale she seems to glow), who dwells amid piles of books in Tangier. These two live apart, partially due to the hassle of traveling when one can’t be in the sun (red-eye flights are a must). Yet they remain entangled in spirit, a phenomenon referenced amid much talk of what Einstein called “spooky action at a distance,” and when at last they reunite, it’s glorious. Unlike those old Hammer films, there’s no stake-wielding Van Helsing type pursuing these creatures of the night; if there’s a villain, it’s actual and emotional vampire Ava (Mia Wasikowska), Eve’s bad-penny sibling, who swoops in for a most unwelcome visit. But *Only Lovers Left Alive*’s biggest antagonist is simply the outside world, with its epidemics of dull minds and blood-borne diseases. The delight Jarmusch takes in tweaking the vampire mythos is just as enjoyable as his interest in exploring the agony, ecstasy, and uneventful lulls of immortality. (2:03) *Embarcadero, Sundance Kabuki*. (Eddy)

The Other Woman Cameron Diaz gets top billing — and the title role — in *The Other Woman*, but Leslie Mann is the real stealth weapon here: the other comedian who bravely dares to go into unseemly crazy-bitch, scatological-*Bridesmaids* territory, with shrill histrionics, whining, and shrieks hitting registers that threaten to make most men’s heads explode. Coming on like Lucille Ball on crystal, Mann teeters out in the limb in kitten heels — and your enjoyment of *The*

Other Woman depends on whether you love that balancing act or loathe it. Diaz and Mann’s reluctant-then-mutual girl crush is at the heart of this proudly chick flick directed by Nick Cassavetes, who tends to beat his own indie path apart from his involvement in one of the biggest lady draws of all time, *The Notebook* (2004). The chick magnet and cause for so much chaos is Mark (Nikolaj Coster-Waldau), a sketchy entrepreneur who skims wife Kate’s (Mann) business ideas and toys with power-bitch lawyer Carly (Diaz), as well as his *other* other woman, perfect-10 Amber (Kate Upton). Coster-Waldau throws himself into the hysteria, as if it were the sole lifeline out of our King’s Landing, but this is the Mann and Diaz show, with a smarter-than-average screenplay by Melissa Stack and revenge served up like a self-righteous side dish at a *Real Housewives* buffet line. And just to show you how far we haven’t come, like those benighted housewives, those assembled aren’t so feminist that they won’t stoop to deliver a bitchy joke at the expense of Upton’s character. (1:49) *1000 Van Ness, Presidio, SF Center*. (Chun)

The Railway Man The lackluster title — OK, it’s better than that of director Jonathan Teplitzky’s last movie, 2011’s *Burning Man*, which confused sad Burners everywhere — masks a sensitive and artful adaptation of Eric Lomax’s book, based on a true story, about an English survivor of WWII atrocities. As *Railway Man* unfolds, we find Eric (Colin Firth), a stammering, attractive eccentric, oddly obsessed with railway schedules, as he meets his sweet soul mate Patti (Nicole Kidman) in vaguely mid-century England. Their romance, however, takes a steep, downward spiral when Patti discovers her new husband’s quirks overlay a deeply damaged spirit, one with scars that never really healed. As Eric grows more isolated, his best friend Finlay (Stellan Skarsgard) reveals some of their experiences as POWs forced to toil on the seemingly impossible-to-build Thai-Burma Railway by Japanese forces. The brutality of the situation comes home when the young Eric (played by Jeremy Irvine of 2011’s *War Horse*) takes the rap for building a radio and undergoes a period of torture. The horror seems rectifiable when Finlay discovers that the most memorable torturer Nagase (played at various ages by Tanroh Ishida and Hiroyuki Sanada) is still alive and, outrageously, leading tours of the area. Revenge is sweet, as so many other movies looking at this era have told us, but *Railway Man* strives for a deeper, more difficult message while telling its story with the care and attention to detail that points away from the weedy jungle of a traumatic past — and toward some kind of true north where reconciliation lies. (1:53) *Embarcadero*. (Chun)

That Demon Within Hong Kong action director Dante Lam’s latest resides firmly within his preferred wheelhouse of hyper-stylized cops-and-robbers thriller, though this one’s more ghoulish than previous efforts like 2008’s *Beast Stalker*. Merciless bandits — identities concealed behind traditional masks — have been causing all kinds of trouble, heisting diamonds, mowing down bystanders, blowing up cars, exchanging mad gunfire with police, etc. After he’s injured in one such battle, sinister Hon (Nick Cheung), aka “the Demon King,” stumbles to the hospital,

where cop Dave (Daniel Wu) donates blood to save the man’s life, not realizing he’s just revived HK’s public enemy number one. The gangster is soon back to his violent schemes, and Dave — a withdrawn loner given to sudden rage spirals — starts having spooky hallucinations (or are they memories?) that suggest either the duo has some kind of psychic connection, or that Dave is straight-up losing his mind. Meanwhile, a police inspector everyone calls “Pops” (Lam Kar-wah) becomes obsessed with taking Hon down, with additional tension supplied by crooked cops and infighting among the criminal organization. Does an overwrought, mind-warplying brutal finale await? Hell yes it does. (1:52) *Metreon*. (Eddy)

Transcendence Darn those high-tech romantics, hiding out and planning global takeover in their shadowy Berkeley Craftsmen and hippie-dippie leafy grottos. That’s one not-so-great notion emanating from this timely thriller, helmed by a first-time director (and veteran cinematographer) Wally Pfister and writer Jack Paglen. In line with the dreamy, brainy idealism of its protagonists — and the fully loaded promises of artificial intelligence — *Transcendence* starts with a grand idea teeming with torn-from-the-tech-headlines relevancy, only to spiral off course, seemingly far out of the control of its makers. Ray Kurzweil-like scientist Will Caster (Johnny Depp) is in the midst of refining his work on artificial intelligence when Luddite terrorists shoot him, using a bullet coated with radioactive material, after a lecture on the UC Berkeley campus. That tragedy allows Will and devoted

wife Evelyn (Rebecca Hall) a chance to put his ideas into action and to attempt to preserve that beautiful mind, with the help of friend and kindred researcher Max (Paul Bettany). Yet once his intelligence gets online, out to a Burning Man-like tabula rasa desert, and in the cloud, quite literally, there apparently are no limits in sight. *Transcendence*’s stoppers, however, are all too human, including technical flubs that betray its newbie filmmaker’s limitations; script slip-ups that, for instance, highlight a rather dated fear of “Y2K”; and a narrative that ends up reading a bit too much like a technophobic *Invasion of the Body Snatchers*. (1:59) *Four Star, Marina, Metreon, 1000 Van Ness, Sundance Kabuki*. (Chun)

Under the Skin At the moment, Scarlett Johansson is playing a superhero in the world’s top blockbuster. Her concurrent role in Jonathan Glazer’s *Under the Skin* — the tale of an alien who comes to earth to capture men, but goes rogue once her curiosity about the human world gets the better of her — could not be more different in story or scope. Her character’s camouflage (dark wig, thickly-applied lipstick) was carefully calibrated to make her unrecognizable, since Glazer (2000’s *Sexy Beast*) filmed the alien’s “pick-up” scenes — in which Johansson’s unnamed character cruises around Glasgow in a nondescript van, prowling for prey — using hidden cameras and real people who had no idea they were interacting with a movie star. The film takes liberties with its source material (Michel

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TIMELESS TALENT SARAH VAUGHN APPEARS IN "GIANTS OF JAZZ ON FILM" AT THE JCCSF SAT/3. PHOTO BY WILLIAM P. GOTTLIEB

CONT>>

Farber's novel), with "feeding" scenes that are far more abstract than as written in the book, allowing for one of the film's most striking visual motifs. After the alien seduces a victim, he's lured into what looks like a run-down house. The setting changes into a dark room that seems to represent an otherworldly void, with composer Mica Levi's spine-tingling score exponentially enhancing the dread. What happens next? It's never fully explained, but it doesn't need to be. When the alien begins to mistakenly believe that her fleshy, temporary form is her own, she abandons her predatory quest — but her ill-advised exploration of humanity leads her into another dark place. A chilling, visceral climax caps one of the most innovative sci-fi movies in recent memory. (1:47) *SF Center, Vogue.* (Eddy) **The Unknown Known** After winning an Oscar for 2003's *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*, Errol Morris revisits the extended-interview documentary format with another Secretary of Defense, Donald Rumsfeld. The film delves into Rumsfeld's lengthy political career — from

Congress to the Nixon, Ford, and George W. Bush administrations — drawing insights from the man himself and his extensive archive of memos ("there have to be millions") on Vietnam, 9/11, Osama bin Laden, the "chain of command," torture, the Iraq War, etc., as well as archival footage that suggests the glib Rumsfeld's preferred spin on certain events is not always factually accurate (see: Saddam Hussein and WMDs). Morris participates from behind the camera, lobbying questions that we can hear and therefore gauge Rumsfeld's immediate reaction to them. (The man is 100 percent unafraid of prolonging an awkward pause.) A gorgeous Danny Elfman score soothes some of the anger you'll feel digesting Rumsfeld's rhetoric, but you still may find yourself wanting to shriek at the screen. In other words, another Morris success. (1:42) *Roxie.* (Eddy) **Walking with the Enemy** Movie history abounds with dramas about the obvious dangers and complicated delights of passing during World War II — Agnieszka Holland's *Europa Europa* (1990) and Paul Verhoeven's *Black Book* (2006) come immediately to mind. But despite the inherent interest in this story (based

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on a real person, Pinchas Tibor Rosenbaum), *Walking with the Enemy* doesn't hold its own next to those efforts. Elek (Jonas Armstrong), the handsome, intrepid son of a rabbi, is working in Budapest doing what any red-blooded young man of any era might, joking with his boss and flirting with the adorable Hannah (Hannah Tointon). When Hungary's relations with the Nazis sour, the country's Jewish citizens are gradually packed off and subjected to deadly crackdowns instigated by Adolf Eichmann, and Hungary's Regent Horthy (Ben Kingsley) seems powerless to do very much, apart from allowing the neutral Swiss consulate to issue a stream of documents claiming the city's Jewish denizens as its own. When two SS officers come calling in the Jewish quarter, attack Hannah, and are ultimately killed, fluent German speaker Elek and his friends snatch at the desperate measure of donning their uniforms to spy on their oppressors and save as many Jews as they can. What may have made for a fascinating tale, however, is reduced to broad strokes, awkward choices like onscreen IDs, and comically simplistic characterization, making *Walking* feel more like a TV movie or an educational film than anything with real power. (2:08) *SF Center*. (Chun) **SFBG**

REP CLOCK

Schedules are for Wed/30-Tue/6 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Other Cinema:" "In and Out of Afghanistan," Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. **Super Duper Alice Cooper** (Dunn, Harkema, and McFadyen, 2014), Thu, 7, 9:30. "Popcorn Palace:" **School of Rock** (Linklater, 2003), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Bride Wore Black** (Truffaut, 1968), Wed, 7, and **Obsession** (De Palma, 1975), Wed, 9. •**Daisies** (Chytilová, 1966), Thu, 7:30, and **Times Square** (Moyle, 1980), Thu, 9. San Francisco International Film Festival, Fri. See complete schedule and ticket info at festival.sffs.org. •**Pee-Wee's Big Adventure** (Burton, 1985), Sat, 3:45, 8:30, and **It's a Mad, Mad, Mad, Mad World** (Kramer, 1963), Sat, 5:30. **Frozen** (Buck and Lee, 2013), Sun, 1. Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com.

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454-1222, www.cafilm.org. \$6.50-\$10.75. times. **Super Duper Alice Cooper** (Dunn, Harkema, and McFadyen, 2014), Thu and May 8, 7. **For No Good Reason** (Paul, 2013), May 2-6, call for times. **Locke** (Knight, 2014), May 2-6, call for times. **Decoding Annie Parker** (Bernstein, 2013), Sun, 7. This event, \$12.

CLAY 2261 Fillmore, SF; www.landmark-theatres.com. \$10. "Midnight Movies:" **The Neverending Story** (Petersen, 1984), Fri-Sat, midnight.

GOETHE INSTITUT SAN FRANCISCO 530 Bush, Second Flr, SF; goethe.de/ins/us/saf/en/index.htm. \$5. •**Jonas in the Jungle** (Sempel, 2013), Wed, 6:30, and **Animals of Art** (Sempel, 2011), Wed, 8:40. With director Peter Sempel in person.

JEWISH COMMUNITY CENTER OF SF 3200 California, SF; www.jccsf.org. \$25. "Mark Cantor's Giants of Jazz on Film: Broadway to Hollywood and All That Jazz," films featuring jazz performances, Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Comedy Tonight:" **Groundhog Day** (Ramis, 1993), Fri, 6.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.missionculturalcenter.org. \$15. **Tamale Road: A Memoir from El Salvador** (Villatoro, 2012), Fri, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **After Life** (Kore-eda, 1999), Wed, 3:10. San Francisco International Film Festival, through May 8. See complete schedule and ticket info at festival.sffs.org.

PARAMOUNT THEATRE 2025 Broadway, Oakl; www.ticketmaster.com. \$18-29.75. "Project YouthView 2014: The Power of Youth in Film," youth-created short films and more, Fri, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Iran Via Documentaries:" **Bassidji** (Tamadon, 2009), Wed, 7. **Next Goal Wins** (Jamison and Brett, 2014), Wed, 7, 9; Thu, 9:30. **The Unknown Known** (Morris, 2013), Wed, 9:30. "PlayGround Film Festival," short films adapted from plays by Bay Area writers, Thu, 6:45, 8:15. This event, \$10-20. "Synesthesia Film Festival: Screening #2," short films, Thu, 7. **The M Word** (Jaglom, 2013), May 2-8, 6:45, 9:15.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Astonishing Animation: The Films of Hayao Miyazaki and Studio Ghibli:" **Nausicaä of the Valley of the Wind** (Miyazaki, 1984), Thu, 7:30; Sun, 5; **Whisper of the Heart** (Kondo, 1995), Sat, 7:30; Sun, 3:30; **Kiki's Delivery Service** (Miyazaki, 1989), Sun, 1. **SFBG**

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April 30-May 5, 2014

ARIES

March 21-April 19

It's time to put some things down, Aries, and to do it sensibly. When your arms are full how can you be open to new, more, and better? The energy is there for you to start something amazing, but it'll require you to create some room first. Prioritize balance between your needs and wants, pleasures and responsibilities.

TAURUS

April 20-May 20

Nervousness and fear are the worst, but their crappiness doesn't absolve you of learning how to deal with them, Taurus. No matter what you've got going on this week, know that the real crisis you're confronted with is your own coping skills. Manage your mind before you try to handle your situation for best results.

GEMINI

May 21-June 21

You've gotta change, there's no two ways about it. Don't be so intimidated by the shifts in front of you that you fall apart and hide from progress, Twin Star. Take a minute to gather yourself, honestly deal with your feelings (especially the ones that suck), and then forge boldly ahead.

CANCER

June 22-July 22

Don't get caught up in a reactive loop, Moonchild. You have vision and now's the time to communicate your intent clearly to those around you. Initiate, assert and clarify your objectives this week. You're more likely to get your needs met if other people know without a doubt what they are.

LEO

July 23-Aug. 22

Protect your investments by talking them out, Leo. You know what you care about most, and you know what you need from those things. What you haven't necessarily done is map out an action plan and if you strike out brashly you'll only complicate things. This is the time to talk or write your ideas into form.

VIRGO

Aug. 23-Sept. 22

You need your ego to be in tip-top shape so that you feel brave enough to have some durn adventures! It's high time you did something just for the pleasure of doing it, or tried to make a thing happen that feels "out of your league." Assert yourself in the direction of your greatest desires this week.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

You can't do it all and you can't fix much. What you can do is show grace under pressure and be willing to let go of your vision for how things "should" be. Your world is changing and it may feel like you're on a mechanical bull that keeps trying to knock you off. Lean back and into it, friend.

SCORPIO

Oct. 23-Nov. 21

Enjoy the present moment without attaching to it, Scorpio. Take stock of all that you've got going for you and really feel good about it with that big, huge heart of yours. This is not a great time for doing as much as for aligning with what is. Slow things down so you can catch up with yourself this week.

SAGITTARIUS

Nov. 22-Dec. 21

You're burning your candle at both ends of the wick and you're the only one who'll get burned from such shortsightedness. Get 'er done Sag, but be as metered about it as possible. You're capable of great accomplishments so take the time to do things right instead of creating unnecessary unpleasantness.

CAPRICORN

Dec. 22-Jan. 19

If all you look for is fault then you won't be happy with what you see, even if you find answers. You've got a lot on your plate and you'll only serve to screw things up if you insist on looking for problems. Move onwards and upwards this week; deal with your feelings without looking for a scapegoat.

AQUARIUS

Jan. 20-Feb. 18

You only need to get your bearings. There's so much going on for you that it'd be easy to get overwhelmed and thrown off course. Make time early this week to take a deep breath and to take stock of what you're doing. Make sure that your actions are still aligned with your intentions.

PISCES

Feb. 19-March 20

If you're feeling impatient you're not being present. In a spiritual sense, there's no such thing as "bad timing." Everything happens as it's meant to, and when it's meant to. Make it your mission this week to stay in the moment and find value in whatever is happening instead of focusing on the future or your past.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550261. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF HungQuoc Dan Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner Hung-Quoc Dan Tran filed a petition with this court for a decree changing names as follows: Present Name: Hung-Quoc Dan Tran. Proposed Name: Jonathan Dan Tran. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/24/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/15/2014. Apr. 30 May 7, 14, 21, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550287. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Regina Elaine Santos for change of name. TO ALL INTERESTED PERSONS: Petitioner Regina Elaine Santos filed a petition with this court for a decree changing names as follows: Present Name: Regina Elaine Santos. Proposed Name: Regina Elaine Santos Delacruz. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/01/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/22/2014. Apr. 30 May 7, 14, 21, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550224. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF JORY DAVID BELL for change of name. TO ALL INTERESTED PERSONS: Petitioner JORY DAVID BELL filed a petition with this court for a decree changing names as follows: Present Name: JORY DAVID BELL. Proposed Name: JORY BELL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING

Date: 6/05/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 3/28/2014. Apr. 9, 16, 23, 30, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550241. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Lura Elizabeth Ethridge for change of name. TO ALL INTERESTED PERSONS: Petitioner Lura Elizabeth Ethridge filed a petition with this court for a decree changing names as follows: Present Name: Lura Elizabeth Ethridge. Proposed Name: Lura Darling. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/12/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/07/2014. Apr. 23, 30, May 7, 14, 2014

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